

INSTANT JOURNAL

**IDEA OF SELF IN
PRACTICE- BASED RESEARCH**

ISSUE FOUR

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Sheffield Conference**
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University of Sheffield

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PHDBYDESIGN



FOREWORD

PhD by Design events enable early-career design researchers to explore multiple aspects of practice-based knowledge production. Our main purpose is to create a supportive and engaged environment where researchers share and work through experiences, dilemmas and doubts.

In different institutional settings, the PhD by Design team has been experimenting and testing inventive formats for bringing researchers together to explore emergent topics - such as messiness, dissemination, difference, and future of practice-based research. We are committed to building a diverse community of practice-based design researchers by forming new ramifications and collaborations for each conference and event.

This year, we are thrilled to collaborate with six doctoral students –Amro Yaghi, Aya Musmar, Cagri Sanliturk, Eleni Pashia, John Jeong and Maha Al-Ugaily – from the Sheffield School of Architecture, who through their engagement and energy transformed the conference experience and actively contributed to the PhD by Design platform.

Looking forward to see where this collaborative venture will take us next.

Bianca Elzenbaumer (*Leeds College of Art*),
Alison Thomson and Maria Portugal
(*Goldsmiths, University of London*)

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REFLECTION

PhD by design conference aims at creating a multidisciplinary platform where students debate “design” and “research” as combined terms, using each of the terms to explore and reflect upon the other alternatively.

Having this year’s PhD By Design conference hosted at University of Sheffield School of Architecture, our theme has been inspired by our school longstanding commitment to the political disposition of the self in research. This year’s theme aims at articulating the “idea of the self in practice-led research”. Subjectivity is how our platform in Sheffield brings the two terms into discussion. We aspire to break the conceived notion of design to redefine it as the process of struggles with the self: confession, realization, disguise and evolution. We invite our participants to confess their positioning, transformation, ambiguity of ‘the self’.

To confess this position, we bring the question of who ‘I’ am to be evoked in research, to be brought into focus, exposed and examined, critiqued and debated. We seek to engage with narratives of ‘self’; how the notion of the researcher self has been assumed and embodied and what it is yet to become in research. Our themes will mainly address our “Becoming”. Becoming a researcher, a machine, a model, a woman, a self... through design.

PhD by Design Sheffield Team

CONTRIBUTORS AND PARTICIPANTS

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TEAM, CHAIRS, ORGANISING TEAM, PARTICIPANTS

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In practice

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University of Cambridge

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University of Sheffield

Yusuf Medm Abushama
University of Sheffield

TIMETABLE

DAY ONE

08:30 - 09:00 REGISTRATION AND BREAKFAST <i>Arts tower 16th Floor</i>		
09:00 - 10:00 MESSY INTRODUCTION <i>Arts tower 15th Floor Room 15A, 15B</i>		
10:00 - 11:30 SESSION 1 PARTICIPATORY DESIGN <i>Arts tower 15th floor Room 15a</i> <i>Chair</i> Amro Yaghi <i>Discussant</i> Carolyn Butterworth <i>Presenters</i> Katharina Moebus Scott Robinson Brenda Duggan Helen Stratford Silviu Medesan	SESSION 2 DESIGN TECHNOLOGIES 1 <i>Arts tower 15th floor Room 15b</i> <i>Chair</i> Ula A. Khalel Merie <i>Discussant</i> Nishat Awan <i>Presenters</i> Maha Al-Ugaily Chiarra L. Romondino Danni Kerr Amelia Knowlson	SESSION 3 SELF BECOMING 1 <i>Arts tower 16th floor Room 16A</i> <i>Chair</i> Cagri Sanliturk <i>Discussant</i> Stephen Walker <i>Presenters</i> Antony Powis James Craig Nantia Koullidou Fadi Shayya Niall Sloane
11:30 - 12:30 LUNCH & SOCIAL <i>Arts tower 16th Floor</i>		
12:30 - 14:00 SESSION 4 DESIGN STRATEGIES <i>Arts tower 15th floor Room 15a</i> <i>Chair</i> Kristanti Paramita <i>Discussant</i> Helen Stratford <i>Presenters</i> Marita Sauerwein Gioia Fusaro Thomas Parsons Ahlam Harahsheh Yussur Al-Chokhdar	SESSION 5 PEDAGOGY <i>Arts tower 15th floor Room 15B</i> <i>Chair</i> Aya S. Musmar <i>Discussant</i> Cristina Cerulli <i>Presenters</i> Akash Angral Sarah Johnson Tom Bellfield Karolina Szynalska Simon Beeson Fiona Jane MacLellan	SESSION 6 DESIGN TECHNOLOGIES 2 <i>Arts tower 16th floor Room 16A</i> <i>Chair</i> Maria Portugal <i>Discussant</i> Mark Meagher <i>Presenters</i> Paolo Franzo Claire Evans Barbara Stabellini Shu-Yuan Stacy Hsueh
14:00 - 14:30 TEA & COFFEE <i>Arts tower 16th Floor</i>		
14:30 - 15:30 WORKSHOP SESSION 1 SYNAESTHETIC SCAPE <i>Diamond VR Lab Room 3.09</i> <i>Host</i> Maha Al-Ugaily	PROTOTYPING TIME-CAPSULE INTERACTIONS <i>AT 15th Floor Room 15A</i> <i>Host</i> Danni Kerr	ARCHITECT-CLIENT RELATIONSHIP <i>AT 15th Floor Room 15B</i> <i>Host</i> Akash Angral
15:30 - 16:30 WORKSHOP SESSION 2 YOUR DESIGN RESEARCH FAILURES CATHARSIS <i>AT 15th Floor Room 15B</i> <i>Host</i> Soren Rosenbak	ENACTIVE INTERACTIONS AND PERFORMER TRAINING WITHOUT A TUTOR <i>AT 15th Floor Room 15A</i> <i>Host</i> Scott Robinson	CO-CREATIVE, TACTILE, EMERGENT RESEARCH <i>AT 13th Floor Room 13A</i> <i>Host</i> Simon Beeson

17:00 - 19:00
KEYNOTE PRESENTATIONS
Diamond LT 09

Presenters
Dr Maria Theodorou
*Leeds Beckett University and the Independent
School of Architecture for All (SARCHA)*
Dr. Katie Lloyds Thomas
*Newcastle University and Co-Director of
Architecture Research Collabora-tive (ARC)*

DAY TWO

09:00-10:00
REGISTRATION AND BREAKFAST
@Arts tower 16th Floor

10:00 - 11:30
SESSION 7
**INTERDISCIPLINARY
PARTICIPATORY DESIGN**
Arts tower 15th floor Room 15a
Chair Helen Startford
Discussant Krzysztof Nawratek
Presenters
Roxanne Leita
Maria Cecillia Chiappini
Carolina Claisse
Reem Sultan
Eleni Katrini

SESSION 8
SELF BECOMING 2
Arts tower 15th floor Room 15b
Chair Eleni Pashia
Discussant Florian Kossak
Presenters
Soren Rosenbak
Yusuf Abushama
Laura Cushnahan
Lakshimi Srinivasan
Annelies Alice De Smet

11:30- 13:00
INSTANT JOURNAL ACTIVITY
LUNCH & SOCIAL
Arts tower 16th Floor

13:00- 14:00
LUNCH & SOCIAL
Arts tower 16th Floor

14:30-15:30
CONFESS YOUR POSITION
Arts tower 13th Floor
Host Professor Doina Petrescu

15h30 - 16h30
TEA & COFFEE
INSTANT JOURNAL LAUNCH
Arts tower 16th Floor

16:30-17:00
COLLECTIVE DEBRIEFING
Arts tower 16th Floor

REMARKS AND DOCUMENTATION

Discussion Sessions, Workshops, Instant Journal Activity

DISCUSSION SESSIONS 1-8

SESSION 1 | **PARTICIPATORY DESIGN**
SESSION 2 | **DESIGN TECHNOLOGIES 1**
SESSION 3 | **SELF BECOMING 1**
SESSION 4 | **DESIGN STRATEGIES**
SESSION 5 | **PEDAGOGY**
SESSION 6 | **DESIGN TECHNOLOGIES 2**
SESSION 7 | **INTERDISCIPLINARY PARTICIPATORY DESIGN**
SESSION 8 | **SELF BECOMING 2**



SESSION 1

PARTICIPATORY DESIGN

10:00 - 11:30

DISCUSSANTS
Carolyn Butterworth
University of Sheffield

CHAIR
Amro Yaghi
University of Sheffield

PRESENTERS
Katharina Moebus
University of Sheffield

Scott Robinson
Goldsmiths University of London

Brenda Duggan
Sheffield Hallam University

Helen Stratford
University of Sheffield

Silviu Medesan
University of Sheffield

REFLECTION FROM THE SESSION

The discussion revolved around the “narrative of ourselves”. The discussion also focused on how practice-based research can be shaped when wearing many hats such as being a researcher, designer, activist, practitioner or even being a mother. The discussion shifts towards some challenges that we face, questioning “Ethics” in practice research, and how it can affect research participants. I strongly agree with the issue of ethics forms, applications, documentations and practicing it on the ground might take different actions. Another interesting issue that presenters highlighted was the different methods of presenting the practice-based research in the PhD thesis and how some universities ask for specific form of documentation as a product of the PhD, such as printed copy and certain amount of words. However, our practice might become in various forms that does not necessarily include much written materials.

Reflected by Amro Yaghi



SESSION 2

DESIGN TECHNOLOGIES 1

10:00 - 11:30

DISCUSSANT

Dr. Nishat Awan
University of Sheffield

CHAIR

Ula A. Khalel Merie
University of Sheffield

PRESENTERS

Maha Al- Ugaily
University of Sheffield

Chiarra L. Romondino
Politecnico di Torino

Danni Kerr
University of Sheffield

Amelia Knowlson
Sheffield Hallam University

REFLECTION FROM THE SESSION

This session managed to discuss various approaches in order to understand the role of technology and its potential methods that can support the individuals' research and assist their own perspectives. The four presenters were fully engaged with the audience. The layout of the tables through which students sat around a table helped participants to have a friendly discussion. Overall, the research types and their variations were successfully engaged and challenging to initiate a cosy talk that could critically tackle very important issues in the field.

Reflected by Ula A. Khalel Merie



SESSION 3

SELF BECOMING 1

10:00 - 11:30

DISCUSSANT

Dr. Stephen Walker
The Manchester University

CHAIR

Çağrı Şanlıtürk
University of Sheffield

PRESENTERS

Antony Powis
University of Westminster

James Craig
Newcastle University

Fadi Shayya
The University of Manchester

Niall Sloane
University of Brighton

Nantia Koullidou
Northumbria University

REFLECTION FROM THE SESSION

During the Self Becoming Session 1 we reflected on the political transposition of the self in research. This led us to discuss confessions from childhood, transitions of a researcher, the realisation as designer and academic, the disguise in practice and writing, together with confusion and evolution of individuals and the impact of those characteristics on becoming in design-led research. Antony Powis started the session with his project which deals with 'design-driven enquiry into the production of the hybrid urban natures'; in this way, a critical and empirical involvement was linked with many relations, actors and spaces. At the same time, Antony touched upon the complexity of the experiences associated with his project, particularly his critical position as a Western researcher who creates correlations of 'knowledge exchange' between the UK and India. Then, James Craig put emphasis on the critical characteristic of the design driven research; he revealed the phenomena of the dialectic relations of space and its occupier. By this dialectic relations, space intersects with the daily life of individuals and, at the same time, the individual influences and shapes that space with their subjectivity. Building on the subjectivity in research and space, Fadi Shayya's presentation drew attention to his research evolution by confessing his childhood material and immaterial experiences – playing memories with 'lubricant smell of track roller' – and the embodiment of those memories on his research foundation. By this reflection, Fadi raised a fundamental question that all researchers should relate to: 'How can the process of becoming help individuals to understand their self and research?'. Niall Sloane constructed another debate around the practice-led research and its objective; Niall highlighted the differences between the 'becoming designer' and the 'design' itself; the importance of the specificity and the reflexivity of the design process and the outcome. Last but not least, Nantia Koullidou presented the transitional quality of experience by using a drawing method in participatory research in order to understand the dialogue between researcher and participants. Concomitantly, Nantia reflected upon her transition from an architect to a digital jewellery designer: 'Who am I now? What is the impact of architectural education in my current research?' These questions were further discussed in the Self Becoming Session 1.

Reflected by Çağrı Şanlıtürk



SESSION 4

DESIGN STRATEGIES

12:30 - 14:00

DISCUSSANT

Helen Stratdford
University of Sheffield

CHAIR

Kristanti Paramita
University of Sheffield

PRESENTERS

Marita Sauerwein
Delft University of Technology

Gioia Fusaro
University of Perugia

Thomas Parsons
In Practice

Ahlam Harahsheh
University of Sheffield

Yussur Al-Chokhdar
University of Sheffield

REFLECTION FROM THE SESSION

A key theme running on the session was that the presenters' research becomes a way of self-responding towards a bigger development happening around them, and therefore creatively creating a project that enquire/contrast/protect/inspired by this development. There were some ideas around the aspects of material and locality in design, shown on one's presentation on developing material based on local waste (shell) to combat the development trend of unsustainable, straight to waste product). Another example is the research of soundscape and finding the appropriate material to absorb noise from newly developed infrastructure network. This presentation was followed by another, presenting local work on designing product using local steel knowledge and craftsmanship in Sheffield, and therefore producing story that is otherwise left behind by massive development. This massive development itself also triggers a question on whether or not it creates a better quality of environment for everyone, as raised in a presentation about communication between actors that interact each other within the scope of mass-produced housing to address satisfaction of user. Other presenter takes particular interest on sensorial quality itself such as audio visual quality of space as a way to articulate how a space is experienced and therefore navigated. This session projected variety of subject that can be informed by designer's response to outside's influence, occurring in their roles within various design phases.

Reflected by Kristanti Paramita



SESSION 5

PEGAGOGY

12:30 - 14:00

DISCUSSANT
Dr. Cristina Cerulli
University of Sheffield

CHAIR
Aya Musmar
University of Sheffield

PRESENTERS
Akash Angral
The Glasgow School of Art

Sarah Johnson
Kingston University

Karolina Szynalska
University of Cambridge

Simon Beeson
The University of Edinburgh

REFLECTION FROM THE SESSION

This session deliberated different takes on pedagogies in design, as both practiced and researched. Although each presentation has evolved around an aspect of pedagogy that is different from the other, all together succeeded developing a discussion about play and freedom and their impact on drawing pedagogical relations between subjects-subjects and subjects-objects. The session was concluded by critical reflections on pedagogy as a process of learning through which the pedagogue is responsible of challenging normative ways of thinking and rethinking her/his methods. Starting with Akash's presentation about the architect-client relationship, it was a good way to introduce the many forces (the market, the economy, the company) that pull and push the relational positioning of the architect as a designer. Akash's work drew a question mark around the designer's self value and its capacity in steering the positioning of the designer amongst the many forces that influence the design process. Karolina spoke about "systematic phenomenology" and schools' design, her presentation came in between what is considered as very structured and systematic pedagogy on the one hand and more loose and free one on the other hand. Sarah's and Simon's presentations talked about childhood and play respectively. While Sarah's focus was on other human subjects that come from the memory, Simon focused on nonhuman objects as a set of materials for communal learnings and one to one negotiations.

Reflected by Aya Musmar



SESSION 6

DESIGN TECHNOLOGIES 2

12:30 - 14:00

DISCUSSANT

Dr. Mark Meagher

University of Sheffield

CHAIR

Maria Portugal

Goldsmiths, University of London

PRESENTERS

Paolo Franzo

Iuav University of Venice

Claire Evans

University of Huddersfield

Barbra Stabellini

Politecnico di Torino

Stacy Hsueh

Université Paris-Sud

REFLECTION FROM THE SESSION

During the session Design Technologies 2 we discussed the variety of roles that technology and artefacts can assist in the construction of the 'narrative of the self', and how design can help shape or redefine more comprehensive and inclusive systems and products. From constructing identities through portfolios, mapping and quantifying the 'self', shifting creative cycles through technology and designing body-based co-adaptive interfaces, the presentations focused on how design can transfer material knowledge to digital platforms and how technology can be designed based on these types of transformations and experiences. Moreover, the open discussion between the presenters, the discussant and the audience generated additional conversations, which informed the overall conference theme. The debates were: (1) the 'self in research' — how designers positioned themselves in their research and the multiple roles they undertake; (2) the 'subjectivities of the audience and the context' — how designers negotiate these dynamics and tensions through their practice and research by building more comprehensive outcomes; (3) 'building a critical narrative' — where the 'self' and design practice reflect and inform each other, constructing a reflective approach on physical and digital dimensions of data and knowledge.

Reflected by Maria Portugal



SESSION 7

INTERDISCIPLINARY PARTICIPATORY DESIGN

10:00 - 11:30

REFLECTION FROM THE SESSION

The presentations around 'Interdisciplinary Participatory Design' raised pertinent questions about the different roles of the researcher and the problematic nature of defining what those might be. Throughout the session the key theme was engagement and how to explain what that really means. The presenters explored the many different roles the researcher might embrace that complicate their position(s) while enabling different interactions with others. These roles included being a volunteer, an active participant, a chameleon and a friend. Issues raised included emotional contagion, empathy vs. sympathy, collective creativity, personal subjectivities, the question of reflexivity in research and whether having a cup of tea can be research. There was a heated discussion around whether localised research meant a necessary rejection of universality, to which the term 'informed generalisation' was proposed as a counterpoint to notions of hegemonic globalisation. Informed generalisation being the degree to which issues that come out of a particular area of research resonate beyond the context within which it takes place. Ultimately, there was a recognition that the position of the 'pure researcher' is untenable. Instead, there is a need to acknowledge our different selves as an essential component of our research, where the politics of one's location becomes an essential starting point to ensure accountability.

Reflected by Helen Stratford

DISCUSSANT

Dr. Krzysztof Nawratek
University of Sheffield

CHAIR

Helen Stratford
University of Sheffield

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University of Arts London

Eleni Katrini
Carnegie Mellon University

Maria C. Chiappini
University of Leuven

Carolina Claisse
Sheffield Hallam Univeristy

Reem Sultan
University of Sheffield



SESSION 8

SELF BECOMING 2

10:00 - 11:30

DISCUSSANT
Florian Kossak
University of Sheffield

CHAIR
Eleni Pashia
University of Sheffield

PRESENTERS
Soren Rosenbak
Umeå University

Yusuf Abushama
University of Sheffield

Laura Cushnahan
Ulster University

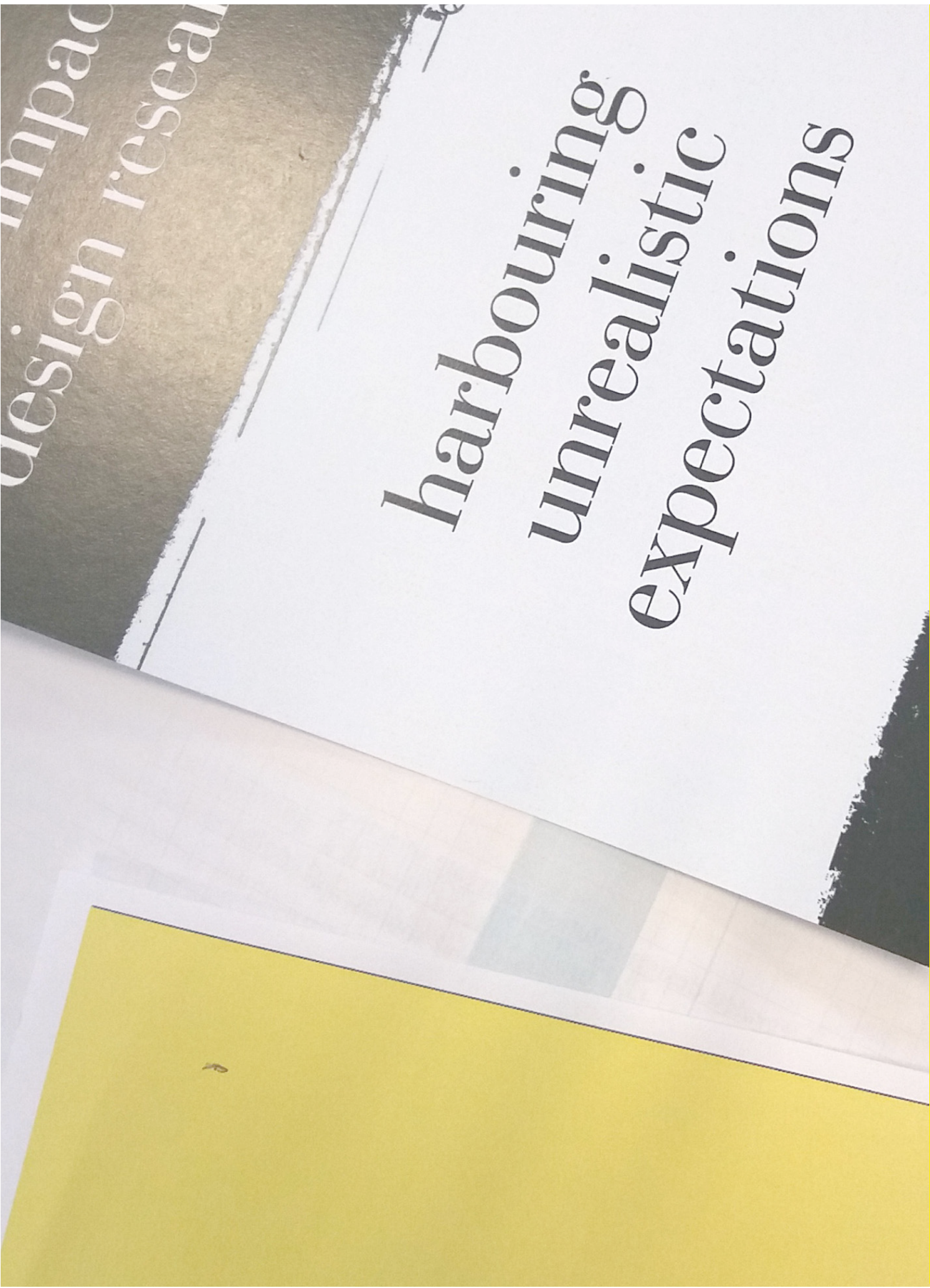
Lakshimi Srinivasan
University of Sheffield

Annelies Alice De Smet
KU Leuven

REFLECTION FROM THE SESSION

Diversity and multiplicity of self-positioning are the words that can describe the session Self Becoming 2. It managed to create a blending between pata-physics as critical design practice, the city and the construction of our identity, with empirical methodologies of fictional narrative and walking, and methods of representation of oppressed embodiment (physical models, mapping and artwork). It was significant the fact that although all presenters were focused on different theoretical and methodological frameworks, they managed to ‘highlight’ their positioning in their own research; i.e. where they see from and how they understand social and special contexts and therefore how their own critical positioning is formed. Presentations laid the foundations for the followed open discussion, initiated by the discussant and developed between the former, the audience and the presenters. The discussion revolved around a critical dialogue on intellectual approaches of terms in the research; specifically, on the binary or dualistic terms Vs the in-between or gradient spaces of discussion about those terms. The main concern of the discussion was about the risks or benefits in adopting such binary or dualistic approaches in the research, as responses might conceal the truth. Although discussion wasn’t developed to a significant extent due to limited time, the conference theme proved to be a critical spark for the presenters and therefore, initiated interesting presentations.

Reflected by Eleni Pashia



harbouring
unrealistic
expectations

WORKSHOPS

1. *Enactive interactions and performer training without a tutor workshop*
2. *Prototyping time-capsule interaction*
3. *Co-creative, tactile, emergent research*
4. *Synaesthetic scape workshop*
5. *Architect-client relationship workshop*
6. *Your design research failures an hour of catharsis workshop*



ENACTIVE INTERACTIONS AND PERFORMER TRAINING WITHOUT A TUTOR

REFLECTION FROM
THE WORKSHOP

FACILITATOR

Scott Robinson

University of London

The workshop interrogated different ways in which performer training texts could be transmitted in absentia through enactive interaction with locative audio. It incorporated performer training exercises developed from walking practice with studio experiments with an objective of creating a D-I-Y toolkit, using low-cost, accessible audio transmittable technology.

The drive of this proposal came from a recent community theatre project, Migrant Steps, where Saner worked with Turkish-speaking migrant women in London. The project was instigated in other cities, yet due to other commitments Saner was unable to physically lead the work. We adopted an experience prototyping approach to create enactive spaces, not through technological means, but through the introduction of another human participation who simulated those technologically mediated interactions.

Through this approach we created simple and repeatable interactions with sounds, objects, stories and technology that have been used to full the original brief.

This workshop on the use of locative audio to replace tutor facilitation during performer training exercises had previously been run on two occasions with different audiences; at a theatre and performance conference (TaPRA 2016) and as a public event. This was the first time it was being run with designers and produced some thought-provoking outcomes. The group discussion after the workshop raised topics such as; facilitation; power dynamics of the differing participant roles; playfulness and empathy. The workshop afforded an investigation into the implication my research could have on design methodologies and processes outside of my own practice, particularly in relation to embodiment and design. While designers appear comfortable engaging in “playful” design activities with objects, they are less so when asked to experiment with their own bodies. I wonder whether greater ease in embodied participation would benefit designers when designing for other bodies? How can we design for other people’s bodies if we are resistant to using our own as a design material? I am beginning to investigate whether the performer training exercises within these workshops could be used to specifically benefit the embodied designer and how locative audio could contribute to the development of a more situated, embodied, material and empathetic design practice.

Reflected by Scott Robinson



PROTOTYPING TIME-CAPSULE INTERACTIONS WORKSHOP

REFLECTION FROM
THE WORKSHOP

FACILITATOR

Danni Kerr

University of Sheffield

Conventionally, a 'time-capsule' is a ceremonial box, in which artefacts are placed and then sealed - later after an opening event the artefacts are contemplated. We conceive of these events or thin slices of time of as the now. Till (2012) and others, contend that the 'now' of architecture is not an event but an extended 'thick time' or 'long now'. Imagine a time-capsule that opens and closes over extended / intersecting periods of time with social interaction occurring in many modes over time.

Prototyping and Participation: My research, prototypes time-capsules to identify unscripted interactions in the 'long now'. Conference is invited to participate by interaction in a 'live' RbD prototyping workshop which will directly inform my research.

The conference was a very constructive exercise, the exposure to a range of approaches and experiences helps me understand how my research is positioned. As well as presenting, I also ran a workshop which was a live research exercise in which I was testing the design of my field implementation. This went well and yielded an effective response to the theory forming activity which I couldn't have predicted. I will probably implement a more workshop focused rather than technology focused method in the field as a result.

Reflected by Danni Kerr



CO-CREATIVE, TACTILE, EMERGENT RESEARCH

REFLECTION FROM
THE WORKSHOP

FACILITATOR
Simon Beeson
The University of Edinburgh

What emerges from engagement with Froebel’s Kindergarten Gifts through co-creative exploratory play? While presenting and discussing Froebel’s intentions for the Kinder-garten Gifts (wooden blocks of various forms and proportions), we shall discover emergent properties of this pedagogical method, question Froebel’s assumptions and encounter emergent potential in thoughtful tactile research. The workshop will include the use of Froebel’s Gifts 1-6, developed by Friedrich Froebel (1782-1852) in the 1830’s for the education of pre-school education. They consist of a set of boxes of progressively more complex of timber blocks, based on the cube and sphere. Participants will work in pairs to explore the tactile and conceptual world of Froebel and how we might re-configure blocks and ideas to reveal research methodologies, divergent thinking and attempt locate our selves and our role through participation.

Thank you for the opportunity. This is a great support for those of us on individual PhD programmes to meet and discuss. The group of presenters I was with was almost a perfect match, with three of us having some very helpful follow up discussions and hoping to keep in touch. The workshop was a little tight for time. As others observed the first day was very busy! Also the workshop at the Diamond should have been arranged before the lecture. My 7 participants seemed to enjoy the chance to play and discuss, but we really only had 45 minutes and the. A dash to the Diamond. Still, very useful to engage, with some helpful thoughts. I do think the format needs to suit the different media if research by design, not simply the written/spoken paper of usual conferences. It was nice to hear strange noises and see evidence of making/designing. The interdisciplinary participation was also very welcome.

Reflected by Simon Beeson



FACILITATOR

Maha Al-Ugaily
University of Sheffield

I invite the audience to explore the synaesthetic scape at the VR lab at the diamond. And have a flavour of the synaesthetic scape experiment. The experiment is either for Participants who do not suffer from motion sickness will take the virtual reality experiment. Here, participants will be exposed to a virtual environment wearing the oculus VR kit for around 5 minutes, during that time they will be asked to listen to music and take a journey through the virtual environment whilst be wearing a device in the form of a wristband, this device will provide real-time data of the participants emotional engagement during the journey. _OR_ Participants who do suffer from motion sickness will take the widescreen experiment. Here, participants will be shown the same virtual environment mentioned above but on a wide screen. Participants will be asked to take a journey through that environment for around 5 minutes, during that time they will listen to same music mentioned above whilst be being wearing a device in the form of a wristband, this device will provide real-time data on the participant's emotional engagement during the journey.

**SYNAESTHETIC
SCAPE WORKSHOP**

REFLECTION FROM
THE WORKSHOP

The PhD by design conference was a great event where ideas and creative discussions took place. The workshop was intended to work in accumulation with my research presentation which took place earlier that day. I treated the workshop as a tool to test my current PhD project of “Synaesthetic scape”. Synaesthetic scape is a virtual reality environment designed to explore the immersive sensational experience of the architectural environment. The experiment took place at the VR Lab where 6 participants had to use the oculus VR kit to go on a virtual journey inside that synaesthetic scape and react afterwards to a semi-structured interview to talk about their experience with the synaesthetic scape. In addition to the oculus kit, the test included wearing a wristband which detects participants’ emotions as real-time diagrams. I supposed to use these diagrams as indications of the participant’s engagement with that virtual scape experience in the semi-structured interview. Unfortunately, I got only one wristband device and my 6 participants had to take the test one after the other therefore time was a crucial factor here. I managed to go through the part of the virtual journey but I could not go through the intended interviews. The participants seemed to have a lot to talk about and their virtual journeys last from 5 to 11 minutes each and I only have one hour to do the workshop through. Which was obviously not enough to cover the whole activity. I got some comments and feedback but the main thing was that I had to manage the time I got in a better way.

Reflected by Maha Al-Ugaily



ARCHITECT-CLIENT RELATIONSHIP WORKSHOP

REFLECTION FROM
THE WORKSHOP

FACILITATOR

Akash Angral

The Glasgow School of Art

The workshop will take a form of interactive discussion through which participants would be encouraged to comment on the individual themes related to architect-client relationships. These themes (issues) often distress the emerging architects, such as debt-laden education, job insecurity, lack of practical skills, self-centred work culture and architects belief system, etc. The small workshop will help me to critically understand the core issues that are affecting the graduates and analyse them through the lenses of propositions that I have gathered from my literature review. As part of my research, an online survey has been designed and themes from this survey are proposed to become the topics for this discussion. Each topic will be discussed briefly after which participants will be asked to answer the questions and make their comments. The activity will be electronically recorded and transcribed later by the researcher and the findings will help him to gain relevant insights.

This topic is of general interest to everyone and of particular interest to emerging architects. The themes are framed in such a manner that a constant interest is maintained throughout the workshop.

With more than 50 delegates and experts from the field of architecture and design, the PhDbyDesign conference presented an excellent opportunity to test the quality of my research. From the very beginning, I was very pleased with the interest and engagement of the partakers in listening to what others had to say. Moreover, the kind of response, feedback, and observations that I received is what made it worthwhile to be a part of such an event, there were clear takeaways, which will continue to inform my work. The workshop was intended not to be a demonstration of my research but a group discussion and active participation, using Delphi technique format. Participants were required to pre-fill a short questionnaire when they signed up for the workshop (round 1). At the start of the workshop, the result of the questionnaire was to be revealed, reflecting on the position of the whole group and that of the researcher. This would have jump-started the workshop and would have allowed more time for feedback/discussion. This debate of comments and opinions would have informed each participant and made them aware of, what others have said and their reasons for those opinions (round 2). This process would have then allowed and encouraged the participants to reassess their initial responses and judgments about the information they provided in previous rounds, based on the comments and feedback provided by other participants (round 3 final). Since the time was limited and delegates had to choose from three workshops in session 1, as such initially, not many people signed up for the workshop that I was planning to host. However, this does not mean that people were not interested in the topic of architect-client relationship, but the fact that with such versatile and interesting topics on the table it was a difficult choice to make, even for myself. Nevertheless, I was still fortunate that 5 people attended my workshop, obviously, we could no longer follow the planned format of Delphi technique. Given the profile and experience of these members, I quickly improvised and used this session as a feedback, in the format of semi-structured interviews. After seeking their consents and explaining my topic, members were first asked to fill the questionnaire, that was followed by a group discussion based on the broad themes of the questionnaire.

After the workshop, I could transcribe and analyse, what each participant had said on the architect-client relationship. Honestly, this session was a real eye-opener and since then, I have made substantial changes to my online questionnaire, which I hope to float soon.

Reflected by Akash Angral



YOUR DESIGN RESEARCH FAILURES AN HOUR OF CATHARSIS WORKSHOP

REFLECTION FROM THE WORKSHOP

FACILITATOR
Søren Rosenbak
Umeå University

I would like to propose a workshop on the theme of “Your Design Research Failures: An Hour of Catharsis”. This workshop is building on one of my PhD projects, Design Research Failures (<http://designresearchfailures.com/>). The project was originally spurred by the DRS 50th Anniversary call (2015) for projects that “furthers our understanding of the origins of design research as well as the role and contribution the DRS has played in its development”, and has since grown into a wider online platform/conversation. I believe PhD by Design needs a session dedicated to failures. As practice-based PhD students in design, we simply have too many great failures behind us that haven’t been appreciated and shared as the great learning opportunities they are. PhD by Design is a perfect community for nurturing a constructive, forward-looking discussion around specific failures and thus future potentials for success.

Background
Design Research Failures (DRF) is a critical open-ended conversation focused around one single question: “In what way has Design Research failed in the last 50 years?” The idea is not to focus on “why didn’t we”, but instead taking a shortcut towards “why don’t we”. My main point is that by facing the failures of design research together, we can better anticipate and co-create the future of the design discipline.

The project was launched as part of DRS2016 and has since mutated into a more permanent, far-reaching conversation online at <https://designresearchfailures.com/>, where new responses to the key question is continuously uploaded in the format of graphic cards. In addition to the online presence, DRF has a presence at RTD2017 and now PhD by Design 2017.

As someone with a design background who is now doing a practice-based PhD, I’m intrigued by the schism I experience between the way in which failure is celebrated in practice and education (as epitomised in David Kelley’s famous “fail faster to succeed sooner”) and how little failure is articulated and valued in design research. PhD by Design, a community of practice-based design PhDs, seemed like the perfect crowd to move beyond this seeming absurdity.

Situated in this very schism, the workshop “Your Design Research Failures: An Hour of Catharsis” was further an experiment in creating a dialectic between the larger historical scope of failures in our discipline and the personal failures each one of us experience in our everyday research practices.

0) In the spirit of PhD by Design, the workshop opened with an alternative round of introductions, where each participant would share their name, institution and a way in which their research practice had failed. An incredibly diverse palette of failures emerged as everyone introduced themselves.

1) In the first exercise (Failures and you) participants were grouped in pairs, and then had a card from <https://designresearchfailures.com/> handed to them. Their task was to discuss the question: “How can you relate to this failure—how do YOU experience this in YOUR research practice?” in relation to their respective research practices. The idea was to explore the dialectic between the larger failures of the field in and the different ways in which we face these issues in our research lives.

Discussion excerpt:

One of the participants objected to a DRF card that stated: “A dialogue cannot be held by only questioning. It needs personal stances and tolerance to productive conflicts, in order to grow,” arguing that it was an unnecessarily long and complicated sentence. The card was taken to exemplify a need to overly romanticise and poetically talk about research. Countered by another participant, who saw this as risking reductivism and further arguing that we should embrace complexity if required by our work, the participant clarified that she didn’t have an issue with complexity as such, but decorative complexity just for the sake of complexity. The discussion around the particular card continued, as another participant critiqued the notion of “tolerance” and power relationship between the two parties, one tolerating the other.

2) In the second exercise (“Just fix it) participants were regrouped into new pairs and had a new card assigned to them, along with the question: “Every failure holds a promise for success—how would you tackle the failure outlined in front of you? show us (sketch, build, make, perform)” As a deliberately premature and near impossible task, the idea with this exercise was to quickly shift perspective and start exploring how each failure holds potential for future success(es).

Discussion excerpt:

Reacting to a card stating: “Design research has not been able to characterize what is good by design. Everything still depends,” one participant explained that her group thought this was a success rather than a failure, seeing as design is not about moral judgement. Another group was tackling different problems they encountered in a card stating that “the risk of design research is that you combine mediocre design with mediocre research. This is a pitfall that must be avoided by any cross-disciplinary practitioner. The challenge is to shine in both traditional disciplines: research and design. If you are building a bridge you need a good connection on both ends. And if you succeed you change life on both sides of the bridge”. The group thought this was a really harsh statement, with a limited focus on design as something you produce, objecting that design is more about the process. They further questioned the egocentric focus on the designer and her position as the one who bridges and shines on both sides.



Reflection

The workshop was deliberately framed as an intimate window in time, dedicated to discussing a highly subjective topic that rarely finds its way into conference sessions or seminars. Rather than aiming for a list of solid outcomes at the end, the workshop was intended to act as a catalyst, fuelling rich conversations and important open-ended questions, which conference participants potentially could return to beyond the workshop and the conference.

The two main exercises saw the participants organised in teams of two, in order to prioritise the time for participants to effectively bring their subjectivities into play through reflecting on one failure together. Much like the larger project, there was no push to reconcile perspectives or strive for any collective consensus. Rather, the workshop, again like the larger project, focused on curating a fruitful clash of perspectives, an open-ended state of dissensus.

It was fantastic to witness the high level of engagement and energy throughout the workshop. It really felt as if the session could easily have been much longer. Based on the brief collective discussions we had after each exercise, where groups were encouraged to share insights from their conversations with everyone else, it seems as if the groups spent the majority of the time critiquing the particular DRF card they were dealt. While this is apparent in the discussion excerpts above, it also materialised in the critical annotation on several cards—one was even torn apart and reconfigured as a jigsaw puzzle of sorts. While groups in this way indeed found interesting ways to critically tackle their cards and responses, it seems as if more time would have allowed them to focus more on the communication (sketch, build, make, perform) of the consequential potentials for success(es).

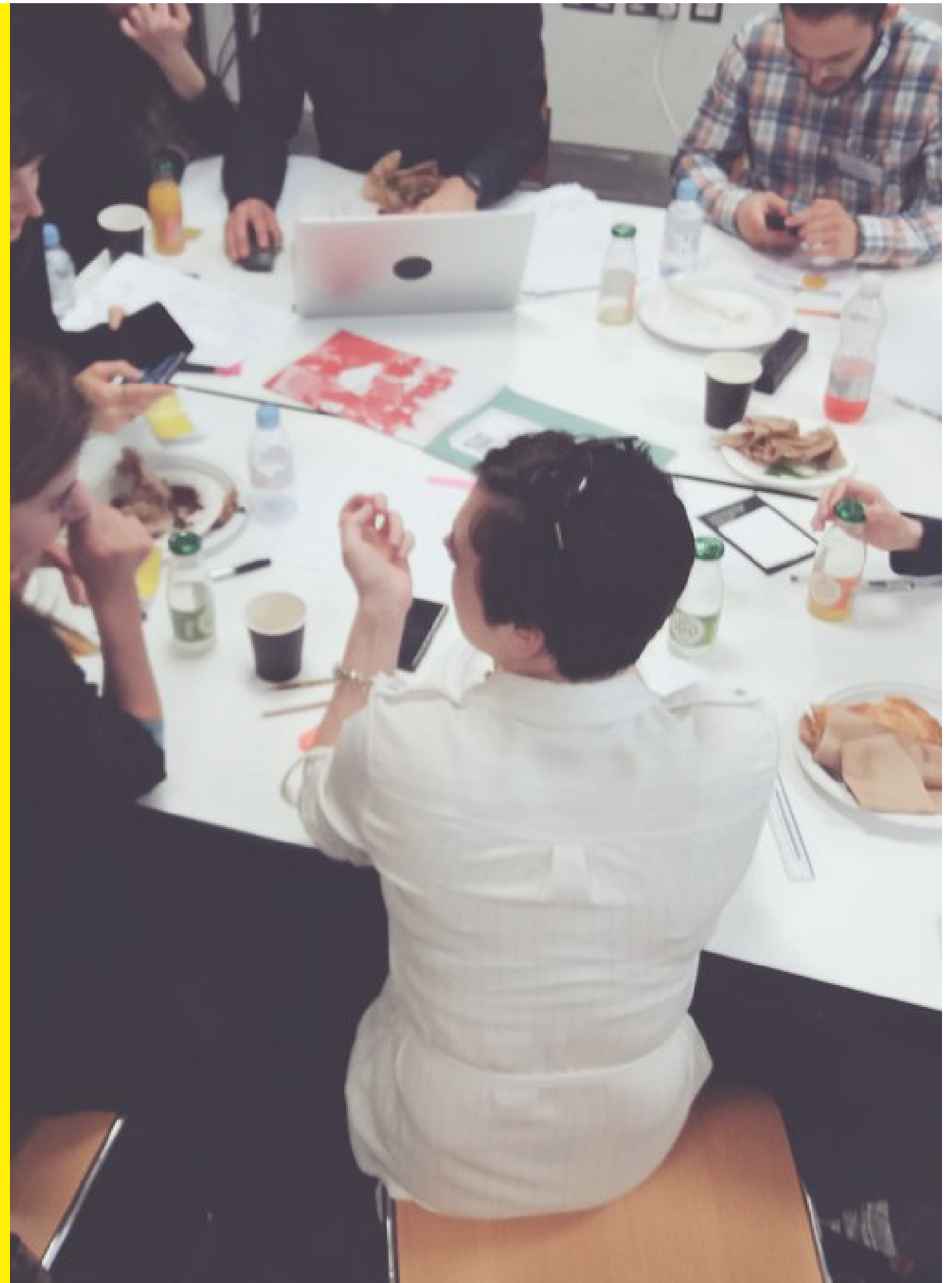
The value in this kind of workshop doesn’t lie in crunching through all the conversations (“data”) and try to synthesise some conclusive answer that will enlighten us all. Rather, it’s in the here and now of participants having a rare opportunity to bring failures to the fore in a shared space of intimacy and criticality.

The feedback from the participants was generally very positive, with one participant later describing the workshop as “extremely productive” and another describing it as “eye opening”. One participant strongly objected to the particular term ‘failure’ and made an argument for rather talking about ‘obstacles, challenges, limitations or shortcomings’. The semantic point added a welcome meta-reflective layer on the session and fed nicely into the collective discussion. Another participant also highlighted that there was something missing between the alternative introductions and the following two exercises, in that it was sometimes hard to relate the ‘personal failures’ with some of the statements on the DRF cards. While the dialectics in large part was successful, I agree that there is a potential for trying to bridge these two sections/levels better.

I want to thank the organisers for the opportunity of running the workshop, along with all the participants who took part and made the session into the great experience that it was, rich in critical discussions and reflections. Encouraged by the experience, I look forward to running future iterations of the workshop.

INSTANT JOURNAL ACTIVITY

Exploring the idea of the 'self' in research





AHLAM HARAHSHEH

Building a dialogue: architect, client Interactions complexities of communication and practice

Keywords: Design Communication, Housing , Architectural Practice

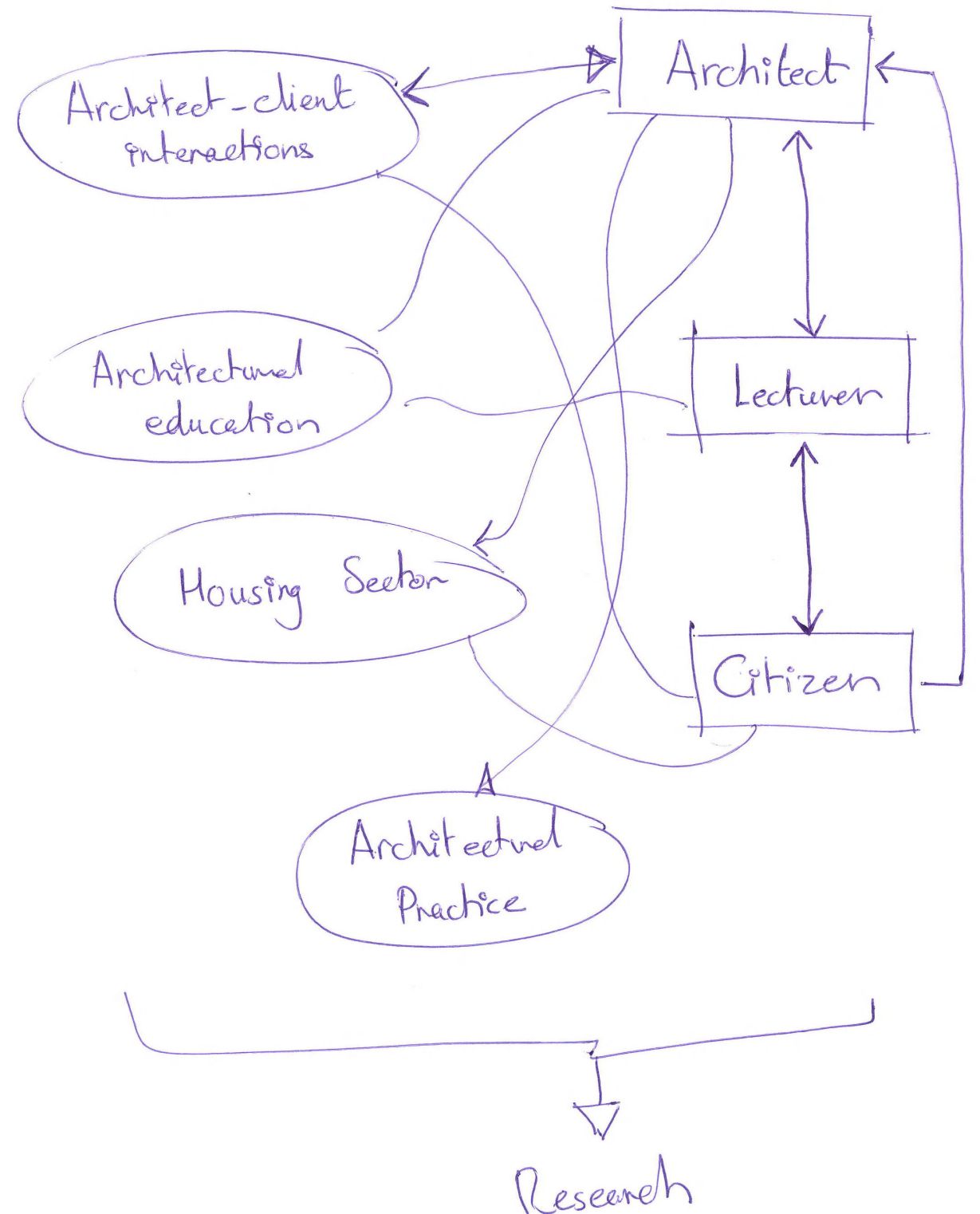
ABSTRACT

The architect - client relationship is a key architectural issue where their interactions shape the project by giving the design different routes to follow. This paper aims to shed light on the complexities of communication and practice, with reference to housing projects in Jordanian architectural practice. It is part of ongoing PhD research project that investigate the housing sector and the architectural practice in Jordan from new perspective: the relation between early design stages communications and the user satisfaction. This PhD research deals with two fluid environments meeting each other; the changeable Jordanian housing sector environment (due to the influx of refugees) and the uncertainty architecture profession (due to different changes within the profession). The main contribution to existing research is the documentation of empirical examples of architect – client interactions in the early design stages in Jordan, and to evaluate the strengths and weaknesses of the architect – client relationship through post occupancy evaluation (POE) of selected case studies. The outcomes of the research will be a range of practice guidelines aimed at construction professionals working in the housing sector. Recommendations are expected to focus on: saving cost/time, maintaining and improving design quality, emerging concepts in the design process, and user/ client comfort. Recommendations will also be made for architectural education to enhance the preparation of the next generation of Jordanian architects to function better in interdisciplinary project structures.

BIO

Ahlam Harahsheh is a first year PhD researcher at Sheffield School of Architecture. She obtained her MSc in architecture from the department of Architecture, University of Jordan in 2010. She worked as a lecturer at the University of Jordan (2013-2016) where she has been awarded a scholarship to continue her studies in the UK. Before joining academia, she worked as a design coordinator and architect in different projects and Jordan and Middle East. Her research interests cover areas of design communication, housing studies and architectural practice.

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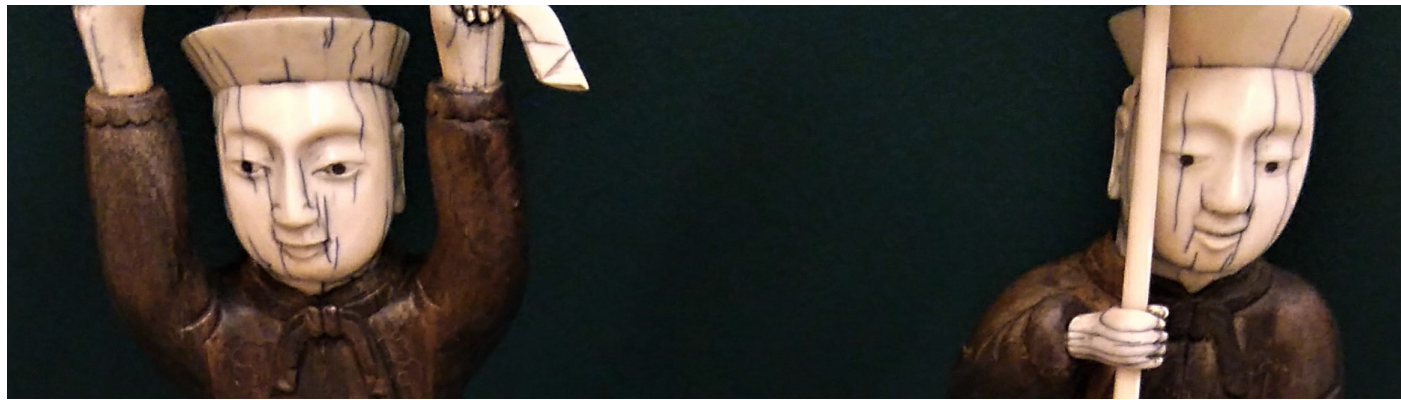


Keywords: Architect-client relationships, architecture education

The thesis will base its arguments on the hypothesis that if the architects can communicate to their clients, the value that is added by them, which should ideally happen during the construction phase and not necessarily only during the design stage, the net result is likely to encourage mutual respect and understanding between the two and, consequently, the anxiety that prevails among their relations will disappear. The author hopes to make out a case that, by encouraging client interaction using digital technologies during education, architecture schools can facilitate meaningful practical exposure to students, which, when combined with theoretical and ethical discourse, would equip them with comprehensive knowledge, social understanding and pragmatic skill sets required for the professional roles that they would play, later in their lives. Accordingly, this thesis will also highlight the potential that digital technologies offer to reshape architect-client relationships and suggest a conceptual framework of an alternative practice model, whose validity would also be tested.

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AMELIA KNOWLSON

Exposing the curatorial self: 3D technology as a curatorial method

Keywords: 3D printing, curator, residency

ABSTRACT

Within the last 5 years, 3D printing and scanning, henceforth referred to as 3DSP, has been widely introduced into the museum environment, yet there is little understanding of how the technology affects the museum and the practice of museum professionals. Drawing on the notion of the 'showroom' this research exposes, debates and reinterprets curatorial practice in a bid to understand 3DSP within the museum. At present I am undertaking a 'residency' that works in collaboration with Museums Sheffield to co-curate and develop 3D content for the new Ivory exhibition 'Stories from the East'. This residency reinterprets curatorial methods, such as exhibition conceptualisation and documentation, to gain an understanding of how curators perceive the effect 3DSP is having on museums. 3DSP objects, which are situated at the heart of this research, are co-created and used as provocations to stimulate concerns and knowledge from curators. The replicated museum objects and curatorial methods are used as a means of translation and communication between curators and myself.

The outcome of this residency will be the 'Stories of the East' exhibition at Weston Park Museum, the likes of which contain 3D printed replicated museum objects. These objects, along with visualisations of the reinterpreted curatorial methods will be the product of the residencies process.

As a former curator, I situate myself with the museum as a 'curator in residence', this allows me to work within the exhibition and curatorial structure of the museum but at the same time create novel and innovative connections that may not be possible within the traditional framework of curation. The interlinked nature of my former curatorial experience and current research creates an interesting debate; I recognise the impact 3D printing has on museum audience, policy and practice but, question how my experience influences the museums I research with.

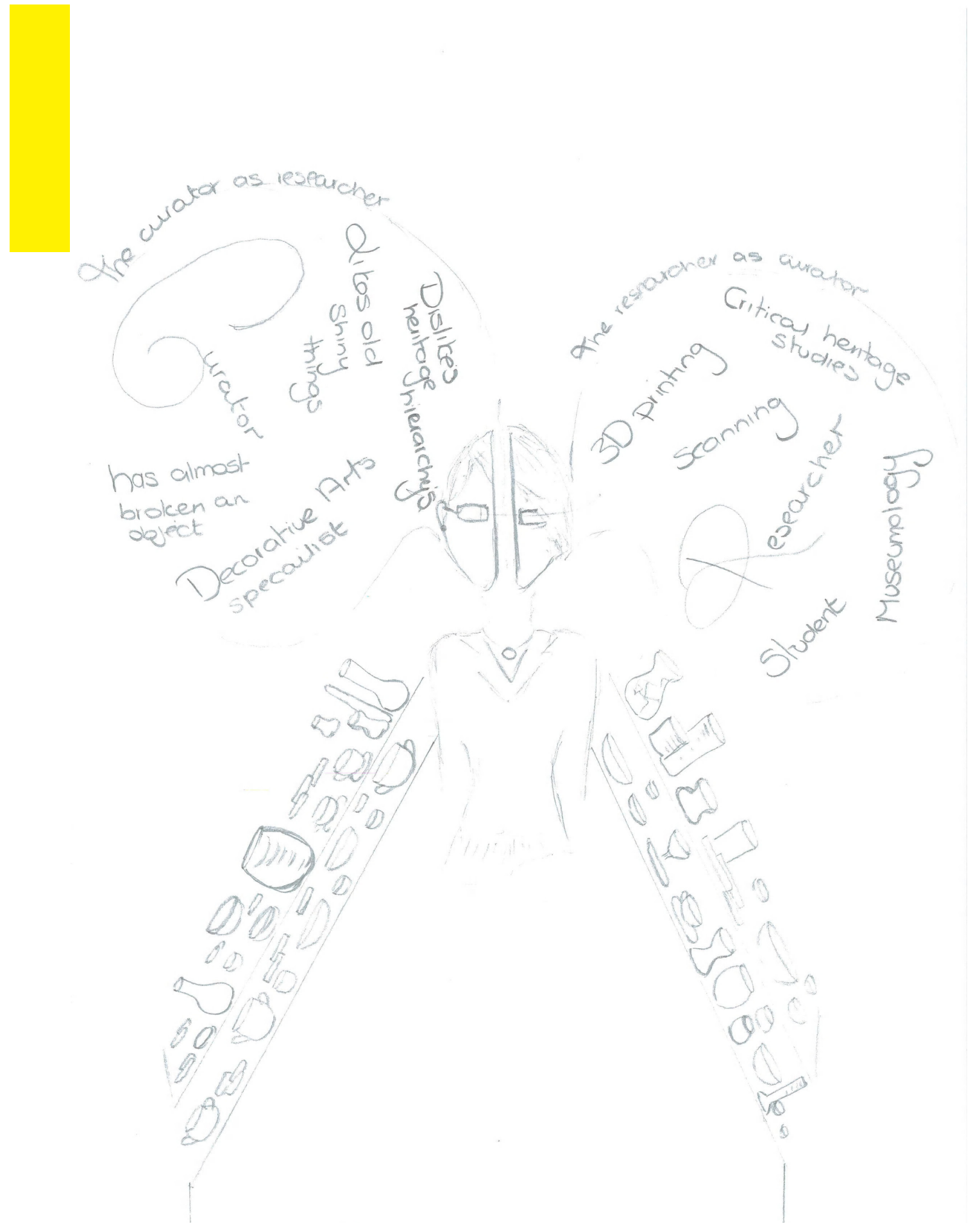
BIO

I am a freelance curator and PhD researcher my work uses 3D printing as process of replication to challenge the traditional rhetoric of 'the museum object'. Spanning the realms of 'curator', 'designer' and 'maker' I use participatory methods to encourage the creative exploration of the museum its audiences, policies and practice. Before starting my PhD, I worked as both a curatorial assistant and researcher on predominately digital projects aimed at engaging audiences within the museum environment.

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ANNELIES ALICE DE SMET

A narrative of a body as architecture

Keywords: Body as architecture, Mess, Walking

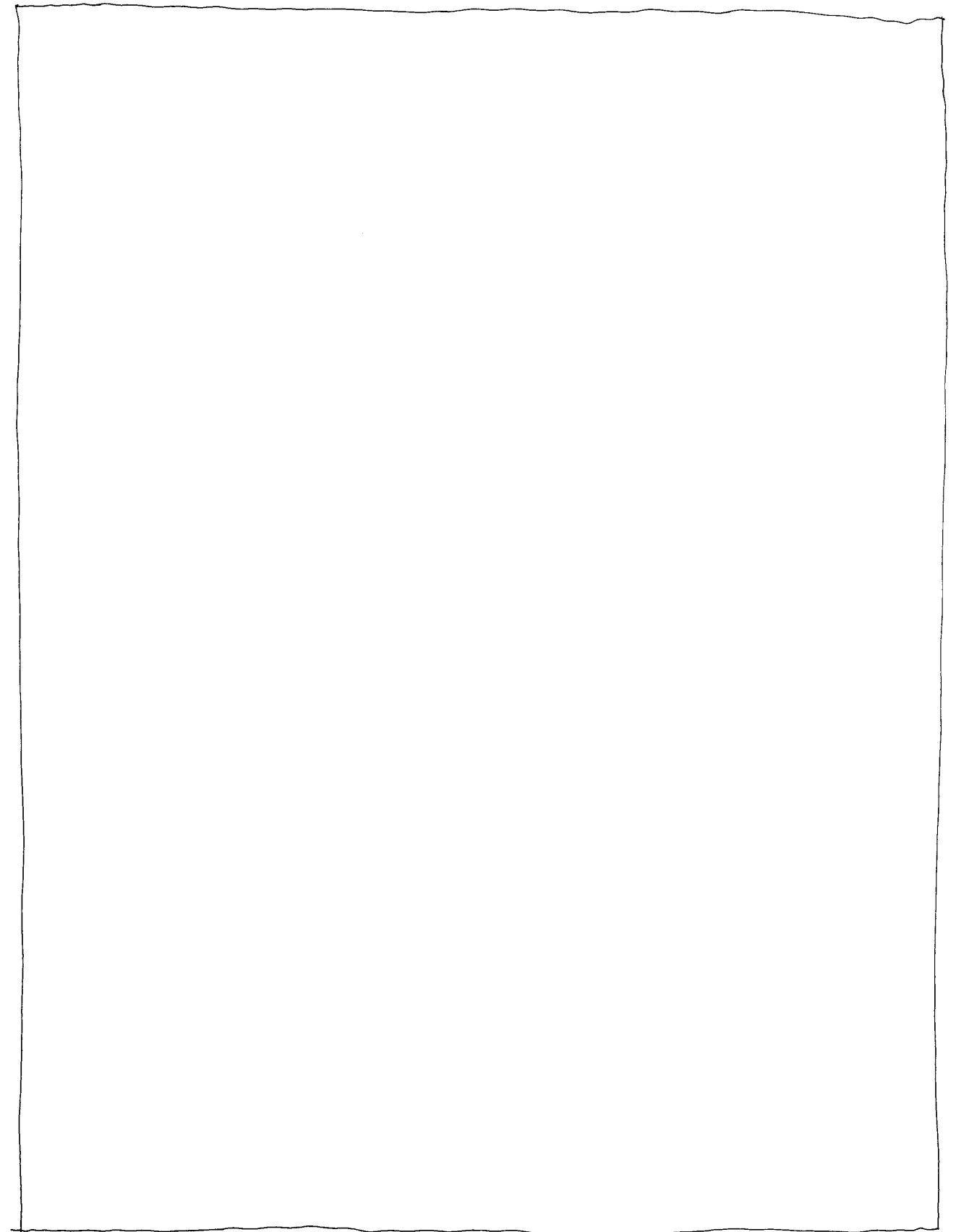
ABSTRACT

For this PhD by Design event 2017, I propose a narrative of A BODY AS ARCHITECTURE. This is an attempt to articulate non-conceptual matter regarding body/architecture relations enclosed in my responsive/responsible walking practice. In other words, A BODY AS ARCHITECTURE came to the fore in and through embodied immersions in messy urban conditions and adopting a micro perspective by means of walking. Rather than proceeding from observation, to analysis to synthesis walking requires a design acting and thinking that involves imaginatively seeing, responding on the spur of the moment, and thinking in motion. For that reason, the double movement of pathos-response (i.e. I am moved and therefore I want to answer) is grasped as the driving force to create multisensory responses by multimedia (drawing, photo, film, sound, acts). Consequently, A BODY AS ARCHITECTURE is not a research question. At most a propelling hypothesis. Accordingly, this narrative will explore potentialities of A BODY AS ARCHITECTURE by means of connecting it to 'architecting' (Arakawa & Gins), 'processes of multiple and continuous becoming' (Braidotti) and 'entanglements of space-time-matter' (Barad). So, A BODY AS ARCHITECTURE does not aim at founding, fortifying and disciplining a body. Nor it is interested in following Vitruvius triad to rationalize/idealize a (male) body. It does not contribute to standards and goods such as precision, innovation, consistency, order, control, clearness, cleanness and a sense for neutrality. Rather, this hypothesis is about bodies as our first and basic design. Never existing as such; ever in a state of becoming. About bodies that are porous, vulnerable and intense unfurling's of entangled of space-time-matter. About bodies as mess. As a result, A BODY AS ARCHITECTURE questions if 'I' knew there is only 'We', who can I become? And, if 'We' knew there are only messy entanglements what do 'We' become?

BIO

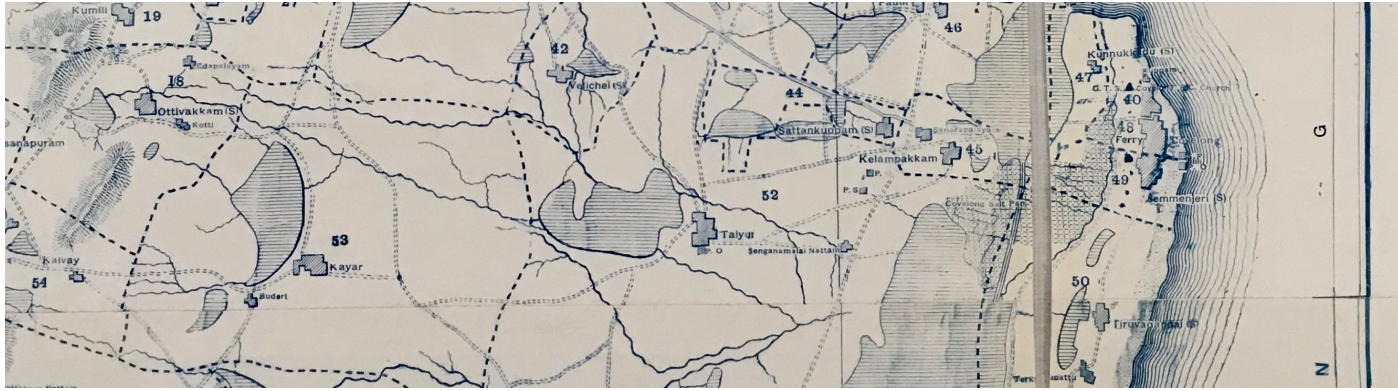
Annelies, Alice De Smet holds a master degree in Visual Arts and a master degree in Architecture. Currently, she is assistant and PhD researcher at KU Leuven, Faculty of Architecture. Her graduate research "Wandering off in the urban: to move towards being moved" departs from a micro perspective and explores latent aspects of the urban environment by means of embodied immersion in messy urban conditions. Via carefully instructed and rigorously enacted close encounters with an environment, latent tangible and intangible aspects of mess as condition are brought forward. This research is supervised by Prof. Johan Verbeke and Dr. Nel Janssens.

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Look, listen, smell, feel and imagine...

Your own body as architecture



ANTHONY POWIS

'Fluvial city'- reading chennai through groundwater

Keywords: Urban Nature, Climate Change, Assemblage

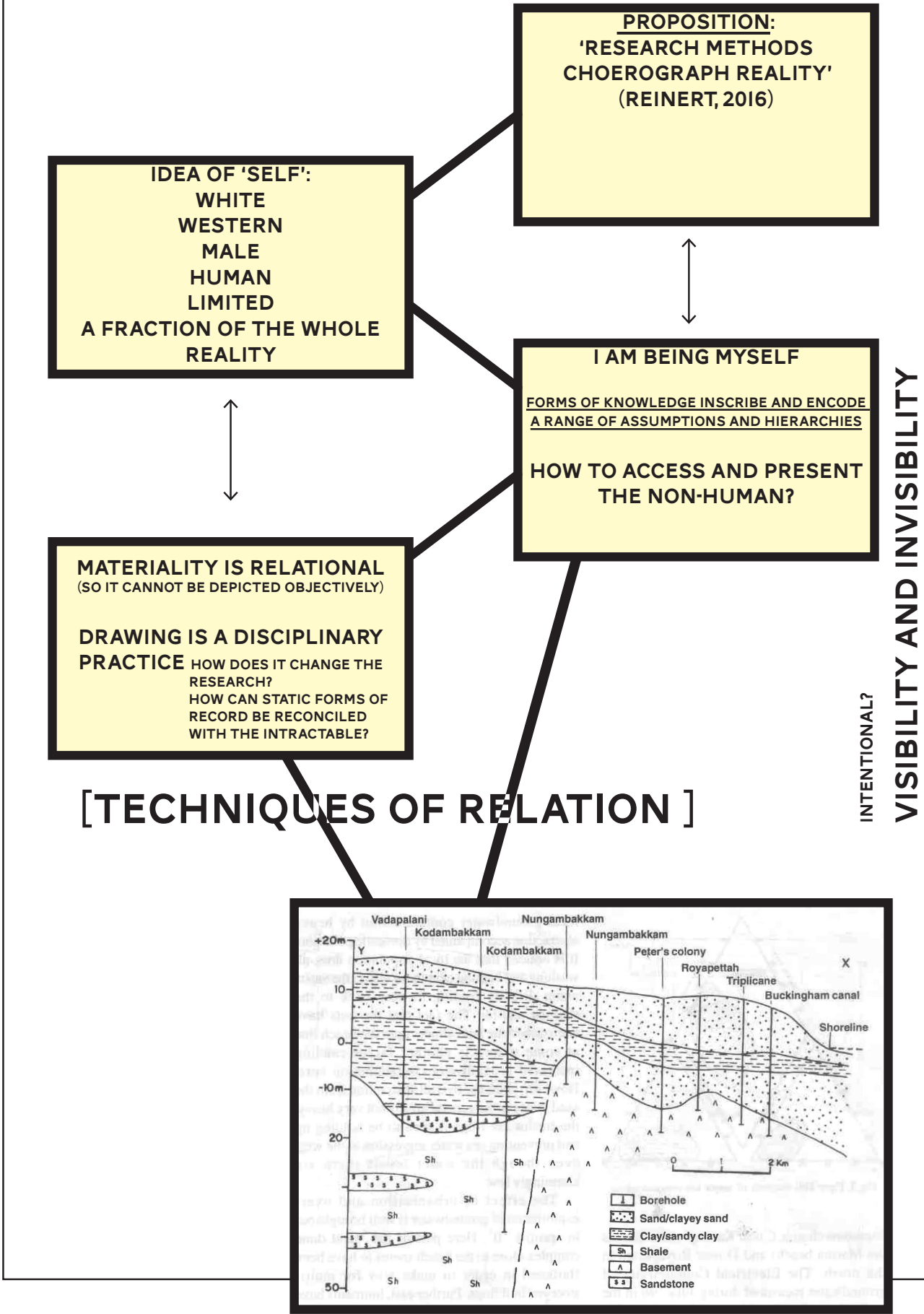
ABSTRACT

My doctoral research project is a design-driven enquiry into the production of hybrid urban natures in Chennai, a rapidly expanding city on India's south-east coast, built on marshlands now encroached by development, dumping, and contamination. The north-east monsoon is increasingly unpredictable, and the city is highly susceptible to both drought and flood. This project aims to understand the emergent city as dynamic and material—contextualising urban development by focussing on the assemblage of relations around the medium of groundwater (that is, water below the ground, held within solid rock or fluvial deposits, accessed via dug wells or boreholes, and re-charged seasonally by the monsoon). The aim in this is to 'read the city through its groundwater'—to think the city (and the monsoon) from the ground up. This means understanding not only the codified, scientific, and technological forms of knowledge through which urban administrations imagine and reshape urban socio- natures, but also embodied forms of knowledge: how is ground-water understood locally, and how is the city lived through its groundwater? To understand these different perspectives necessitates critical and empirical involvement with many relations, actors, spaces, and locations. The project is premised on a range of connections between the UK/London, and India/Chennai, and therefore explores its questions in and through ongoing relationships of knowledge exchange, economies, power, and exploitation. My position as a western researcher in this context must be carefully thought through. At this early stage in the project, I hope to consider the complexity of the experiences associated with the project, and in particular how the practiced-based elements of the PhD may be used to develop the project beyond 'grab-and-go' research, and towards a form of exchange.

BIO

I am an architect and researcher interested in the production of urban environments, including urban natures. I trained at Cardiff University, the University of Westminster and the Architectural Association, before leading public space projects in London for several years with muf architecture/art. I am currently a full-time Doctoral Researcher with the Monsoon Assemblages project at the University of Westminster, where I am also a visiting lecturer and teach an undergraduate design studio. I have also led workshops at other UK institutions including University College London, and the University of Sheffield.

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BARBARA STABELLINI

Quantified self through the lens of design

Keywords: Systemic Innovation Design, Quantified Self

ABSTRACT

We're surrounded by objects that constantly keep track of our movements, but it's growing, by individuals, the voluntary interest to keep track own data, thanks to new technologies that allow the design of devices, technologically advanced, invisible and accessible also from an economic point of view.

What initially was just a practice followed by a few enthusiasts, now it's capturing the interest of anyone who wants to monitor aspects of life over which then reflect, thereby enlarging the interest also in fields that go beyond fitness, including healthcare and mobility. If, in fact, many self-trackers simply collect information about themselves as a souvenir or for the sake of it, others pursue more specific goals, recording detailed data and trying to have a more holistic and systemic view of their habits.

Data visualization is the way in which all the data collected are made available to the user. It can be a powerful tool for allowing users to identify patterns, comparisons and relations; a medium with a wide range of expressive potential and with the goal to transform data into information and information into insight.

To do so it becomes important the analysis of data and their context, properly related to each other and with other datasets to identify distributions, sizes and correlations, sorted and aggregated according to criteria to the research.

In this context emerge the expertise of the data designer, a competence that has not only the graphic skills, but someone who is able to understand data collected in order to transform data into knowledge.

The objective of my research is to design a tool in order to find more simple and clear way to show data, helping in the identification of correlations between state and activities carried out, enabling new practices of sustainability and bring the individual from being a producer of passive data to an active informed and conscious subject.

Because of the nature of the research, a strong interdisciplinarity is required: the PhD program is carried out in collaboration with TIM Research Lab.

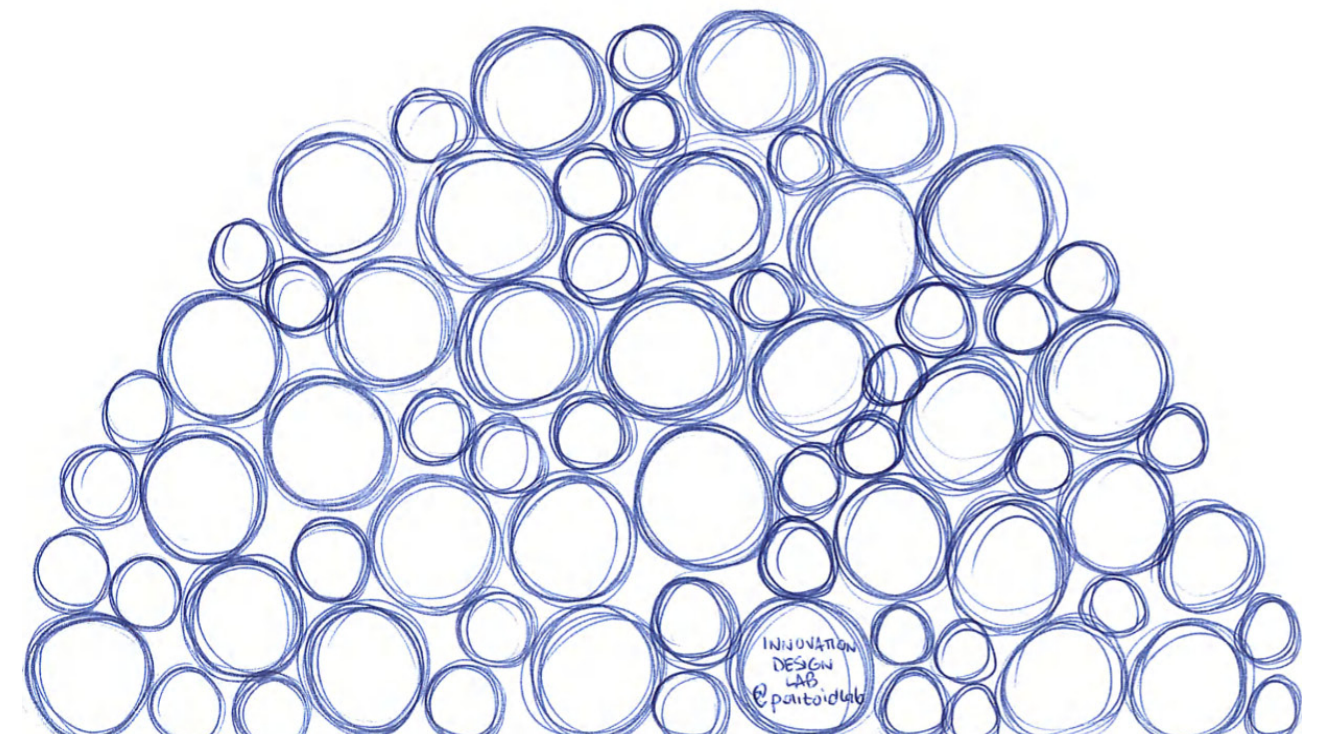
BIO

Barbara Stabellini is an ecodesigner interested in the field of data visualization, interaction and innovation design, with a particular attention of the sustainability point of view. She earned the Master of Science in Ecodesign in 2014 and now she is a PhD Candidate at Polytechnic of Turin (Management, Production and Design) with a TIM Research scholarship. She is co-founder of the Innovation Design Lab with other colleagues.

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data designer





BRENDA DUGGAN

Assemblage or imbroglio

Keywords: Critical proximity, Assemblages, Co-design, Visual communication

ABSTRACT

‘The collective assemblage is always like a murmur from which I take my proper name, the constellation of voices, concordant or not, from which I draw my voice’

Visual communication design has been good at being a little bit separate, revelling in communication that looks timeless, that has a unifying message. It has been good at what van Troon has called an ‘abstract empiricism’. I am interested to examine what happens when I, as designer, assume the position of ‘critical proximity’ instead of ‘critical distance’?

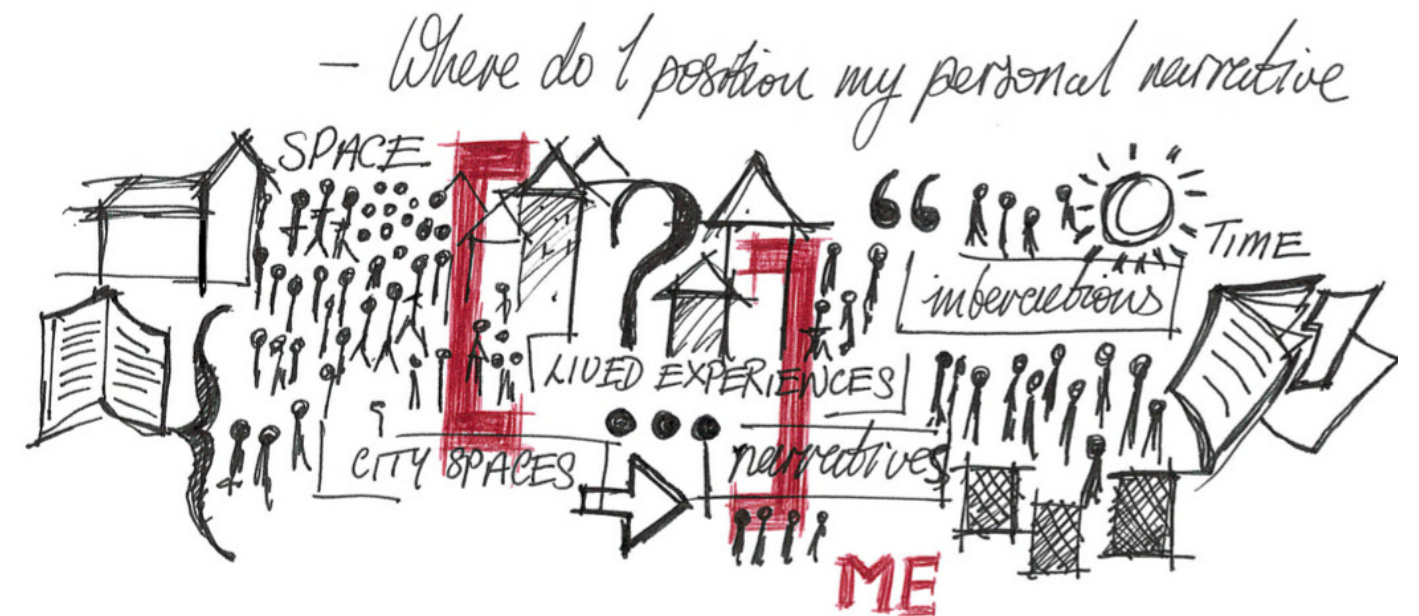
My research questions ‘designer in society’ - how the languages of visual communication, within a co-design context, could arrive at a working method that produces social and cultural commentaries, articulating a visible voice of a community, living in a city?

In an attempt to move towards this space, allowing other voices and articulations be made visible in a city space, this presentation will look at where – ‘I draw my voice’. This is early stage research in which, firstly, I am interrogating the vernacular languages I see in a city. I am questioning the visual communication typologies that exist – the marks, signs, typographies, colours, images and mixing this with tones contained in the fragmented texts, writings that are reflexive and situated. Derrida speaks of an ‘active writing’, so in this presentation can I make visible the inscriptions a place makes on the people, to eventually question how the people in a place, actively write back onto a city? This city as assemblage will be a presentation of fragmented, distorted and inconclusive sketches, traces, diagrams and texts, but it will be interesting to question the unifying message more as an explosion of parts. Can ‘I’ become lost, does the ‘self’ lose its bearings, or could this be a way of finding a truer ‘eco-system of meaning’ (Lupton).

BIO

Brenda Duggan is an educator at Dublin Institute of Technology, in Ireland, lecturing design on the BA visual communication programme. Brenda’s areas of interest include design for social innovation, co-design and experience design. As a communication designer she is interested in visible languages - how do we make the multiple inscribed meanings in a city visible and how can this enhance people’s experience in it? Presently, she is studying a PhD by design at Sheffield Hallam University, questioning the role of designer in society. This research will interrogate ways communication design can contribute to increased civic engagement in a city.

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CAROLINE CLAISSE

Transformation of the self in co-design process

Keywords: Reflective, Co-design, Community

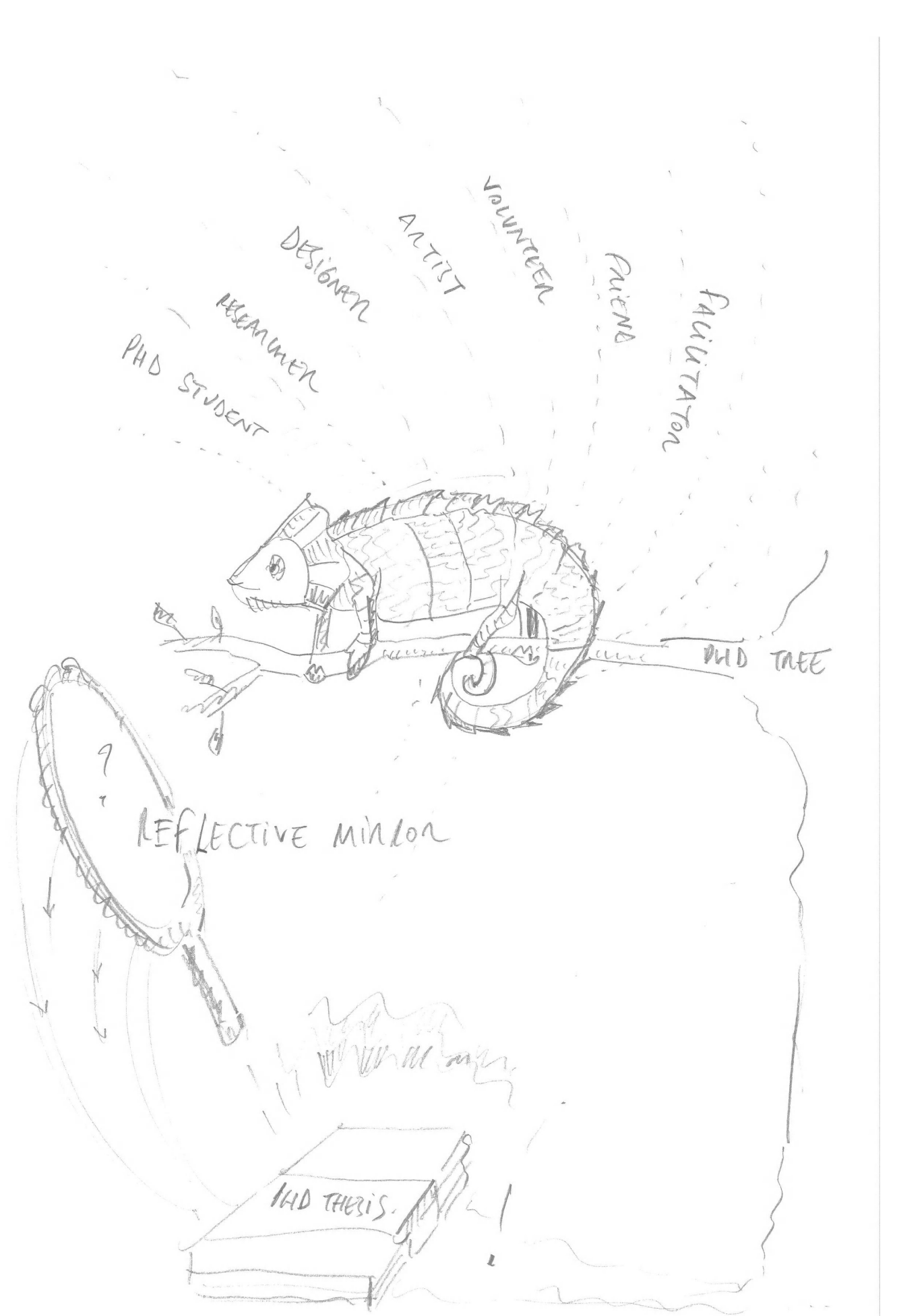
ABSTRACT

My PhD is practice-led and focuses on exploring co-design opportunities where tangible interaction and embedded technologies are used together to create novel experiences of heritage at the Bishops' House museum (Sheffield, UK). Interactive installations are co-designed with museum volunteers to increase visitors' personal, tangible and multi-sensory engagement with the stories and artefacts on display. This research unfolds through a "designerly" approach and uses participatory methods to conduct research "with" people rather than "about" them. Within this approach, research participants are brought into the design process at an early stage where they become collaborators and design partners. The first research cycle led to an exhibition "Curious House" and to an interactive installation: "Containers of Stories", which pushed the volunteers beyond the day-to-day management toward more creative and curatorial roles. To understand the research context, I – the researcher became a volunteer at the museum and an active member of the community. After a year, the house has become a friendly place where I feel comfortable and safe, and where ethnographic work and research motivations have shifted toward being more social and personal. Indeed, I became emotionally attached to both the place and its community. PhD by Design 2017 will be an opportunity for me to unpick the multi-layered aspects of being immersed within a community, where I have been introduced as a researcher, an artist, a designer, a facilitator, another museum volunteer or simply as a friend. It will bring into focus ethical and design concerns but also ways of dealing with the subjective and personal aspects of the research.

BIO

As a designer, I have worked on interdisciplinary exhibition design projects for cultural institutions including MoMA (US), National Trust and Historic Royal Palaces (UK). I graduated from the course Information Experience Design at the Royal College of Art with a strong interest in storytelling and audience engagement in gallery settings. I am currently doing a practice-led PhD where I explore the potential of tangible interaction and embedded technologies to prompt personal, tangible and multi-sensory engagement with heritage. By using co-design process, I aim to empower and increase the voices of the volunteers' community at one museum.

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CLAIRE EVANS

An investigation on switching behaviours: shifting creative cycles from hand to digital and back again

Keywords: Pattern cutting, Creativity, Innovative practice

ABSTRACT

This practice based study investigates how computer (CAD/CAM) and hand tools are best utilized by the pattern designer to realise their own creative pattern potential.

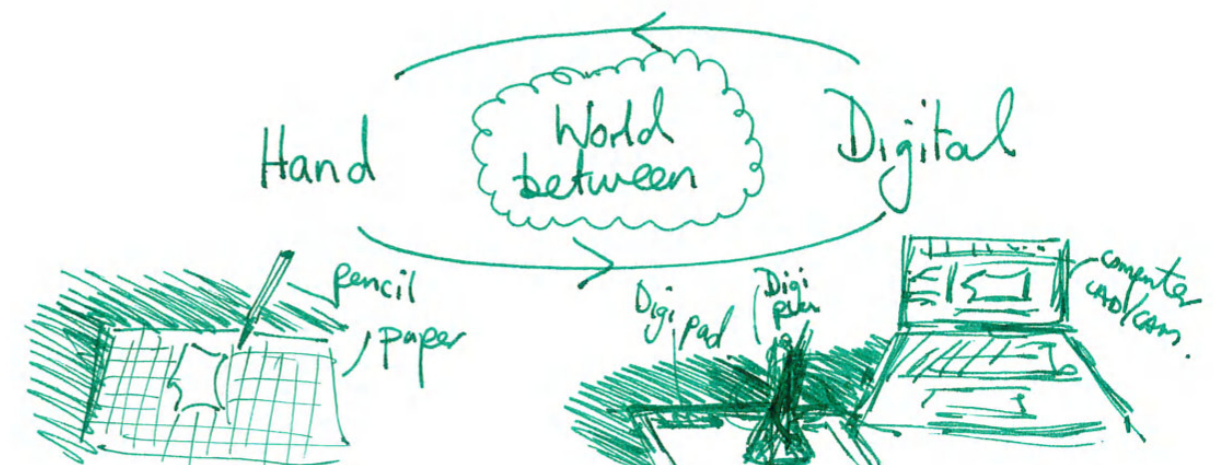
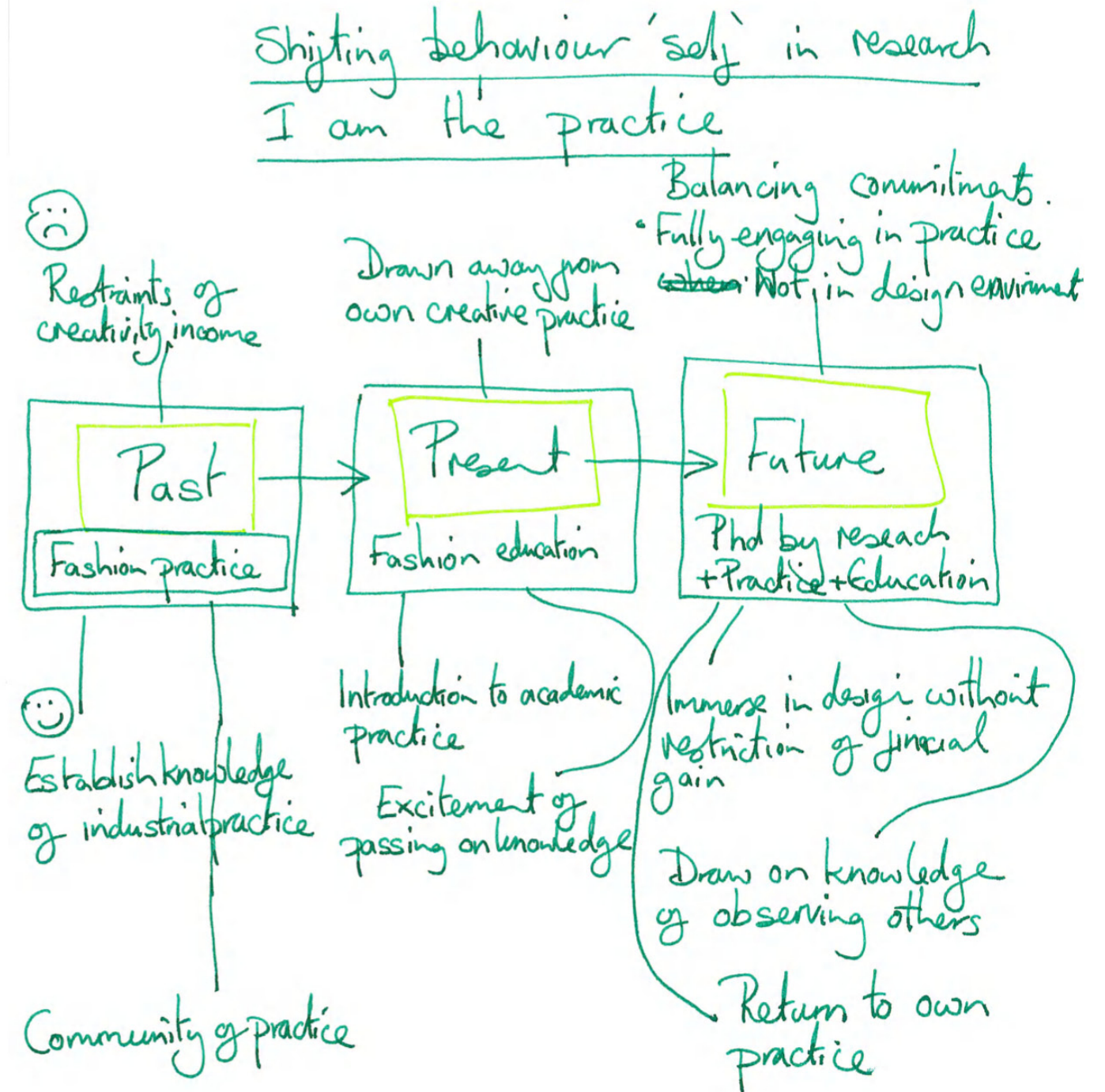
This study reflects on how I actually practice, truly engage with tools and reflect through the practise of pattern design. As a pattern designer I am able to make observations that could only be gained by being a practitioner. Within this study I am both a practice-led researcher and the pattern design practitioner. This enables me to present a unique insight into the processes taking place when pattern designing and selecting tools.

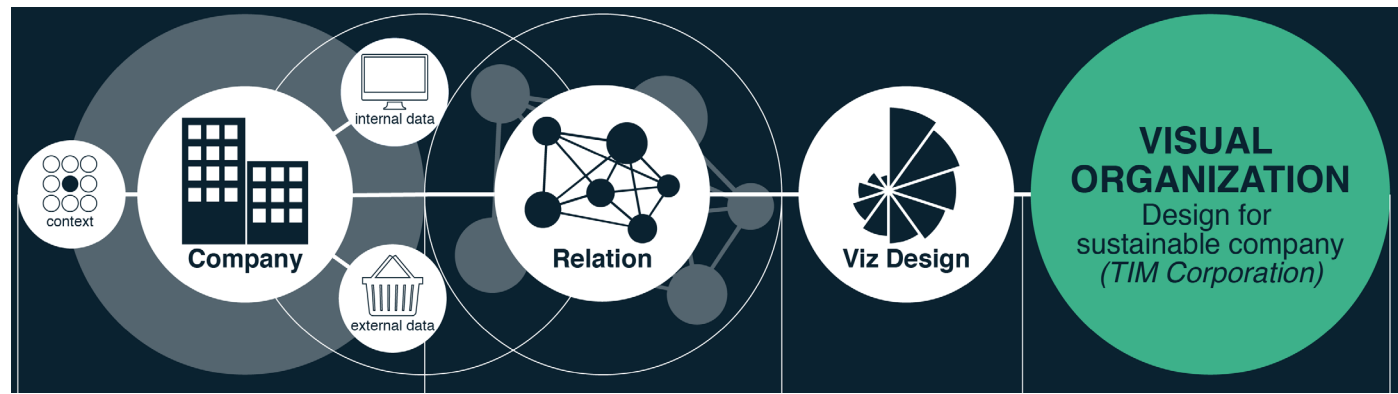
Computerised pattern cutting has advanced as the technology surrounding it has developed and CAD/CAM is now a common feature of many industrial fashion practices. Integrating digital tools into the pattern cutting process requires the pattern designer to obtain new computer-based knowledge and explore alternative protocols for the pattern creation processes. The translation of garment through the pattern cutting process has traditionally depended upon physical components however, with the shift to more digitally based tools this has altered the relationship the pattern cutter has with materials and techniques. Where once the imaginary (the design) was translated into reality (the garment) in the physical realm this is increasingly being imagined within a virtual realm. The inherent tools and techniques used by pattern cutters to move garments from 'imaginary' to 'reality' are thus increasingly presented within digitally based environments and this is altering the pattern development stage. As technology becomes more sophisticated in interpreting pattern designs before they are even cut out there is a need to investigate relevant technical and creative parameters. This embedded practitioner research-led enquiry considers the creative process involved when interpreting garment designs into pattern through the integrated use of hand and computerised tools. It investigates the pattern cutting activities that take place when using different tools and critically reviews the impact of switching tools within the creative and practical processes of pattern making. Recommendations from the research will feed into methods for enhancing the creative use of technical pattern tools by current and future pattern cutters.

BIO

Claire Evans currently lectures in fashion design, garment production and pattern cutting (traditional and digital). She has recently embarked on a part-time PhD exploring pattern cutters CAD/CAM and hand tools usage.

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CHIARA LORENZA REMONDINO

The visual organisation: how big data is revolutionising design?

Keywords: Data Visualization, Systemic Innovation Design, Business Organization

ABSTRACT

Big data are totally changing the business rules, society, as well as the perception of ourself. The need of a big data oriented culture is becoming essential for any business organization that has an informative assets. These assets lead on one side to the need to re-design the organization structure, and on the other side to perceive them as a complex system comprehensible only through data and the strength between their relations.

The PhD project aims to exploring data visualization as a fundamental medium to explore phenomena, encouraging thinking, information memorization and interpretation. The transformation from data to information, anyway, isn't that simple, but is a continuous improvement path where data are collected, categorized and contextualized in a specific ecosystem.

Data visualization become an output that redefine a new kind of firm: the visual organization, a system more flexible and creative, able to enabling always sustainability practices.

How big data is revolutionizing design? Until now, the research about data involved mainly branch of knowledge like computer science, management and business. The results of big data analysis are convey, in most cases, in a visual way. For this reason it's necessary to insert a new expertise: the data designer, a competence that goes beyond the scientific data analysis and that has a strong role over the whole design process. This new expertise have to be able to rethink both the workflow introducing a decision making set in which its presence offers data value, and the language renewing and combining graphic solution to increase knowledge and understanding.

More specifically, the design competence will be able to close the gap between the preliminary data collection and the appropriate data selection, their networking and visualization.

For this reasons, data designer competence inside companies may become a real asset to re-imaging all aspects of an organization from physical workplaces to communications in order to simulate new scenarios, to develop new products and services and to enable always more new sustainability and innovation best practice, helping companies become more adaptive, creative and prolific. Due to complexity of the issue, a multidisciplinary approach is required: the PhD program is carried out in collaboration with TIM Research Lab.

BIO

Chiara Remondino holds a MS in Ecodesign and she is currently pursuing her PhD in Management, Production and Design at the Polytechnic of Turin.

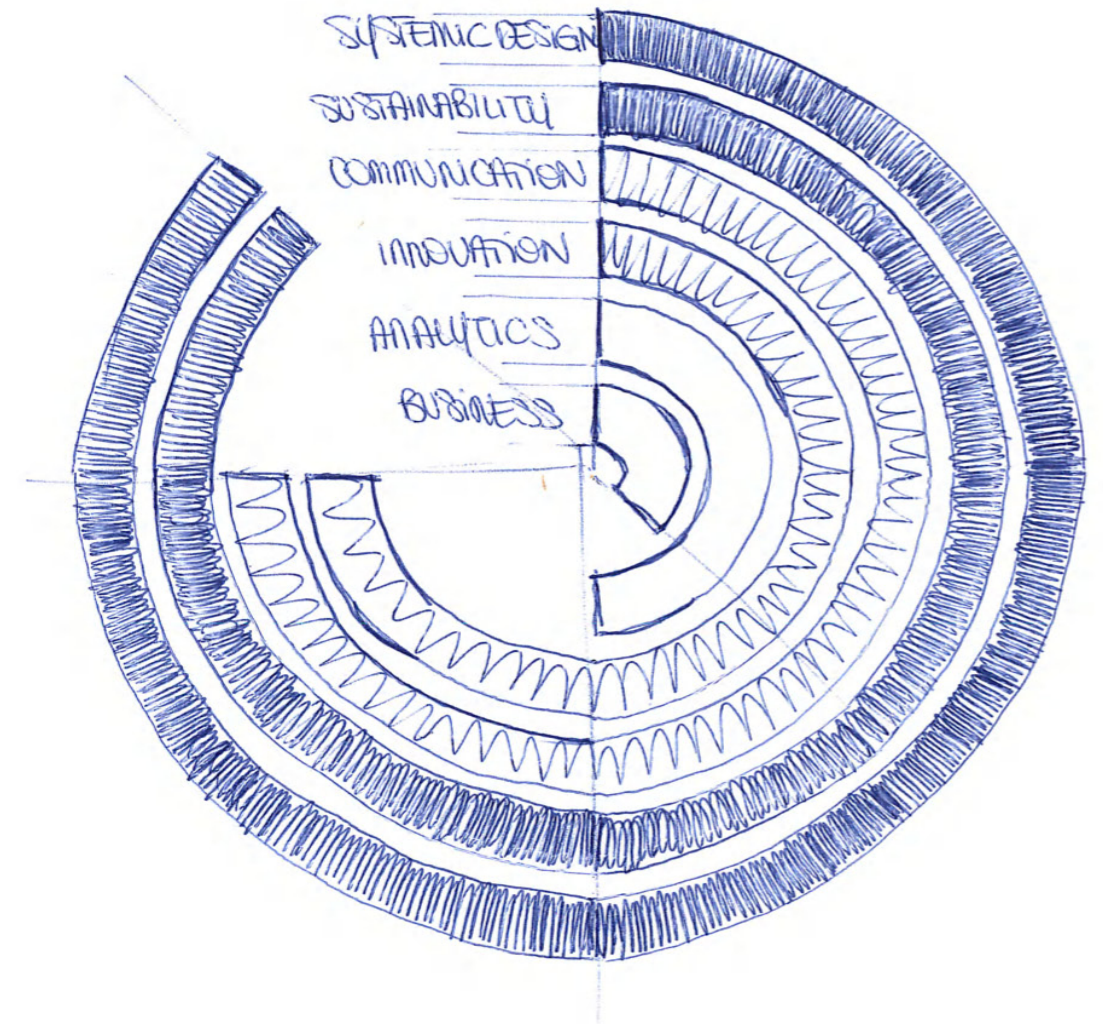
She has a background in sustainable and systemic design and her recent research is focused on big data, data visualization and business organization; she also obtained a Lagrange - ISI Foundation fellowship on interaction in complex system.

In 2015, she found with other colleagues the Innovation Design Lab with the aim to support and enable sustainable and innovative project.

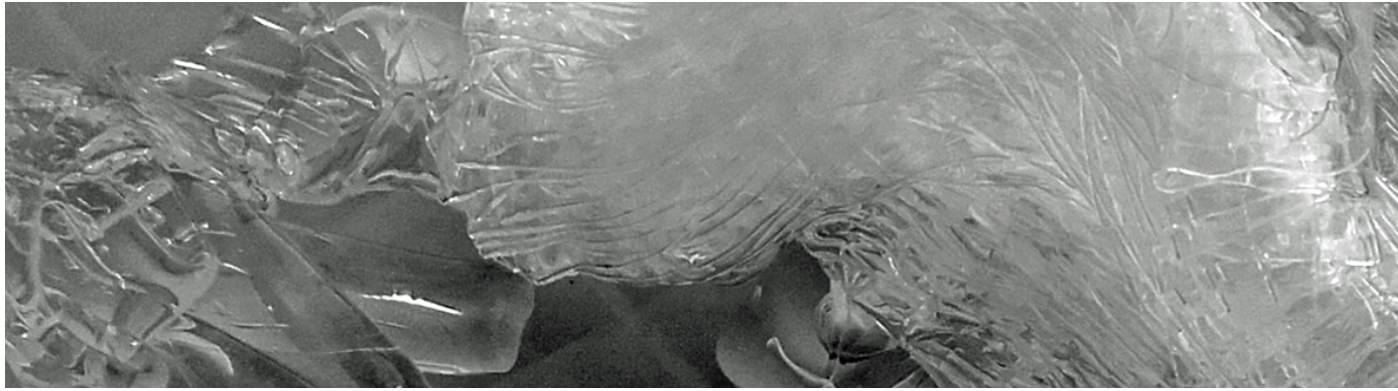
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DATA DESIGNER
analytics & design
AN EMERGING RELATIONSHIP!



INNOVATION DESIGN LAB
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DANNI KERR

Time Capsule Workshop

Keywords: Time, Design, Prototype

ABSTRACT

Architecture exists in both spatial and temporal dimensions. In comparison to other arts, temporal considerations are magnified by the generation spanning character of the built-environments in typical application. Writers such as Frank Duffy and Stewart Brand recognise the life of buildings and place unscripted by design, commentators such as Jeremy Till go as far as to claim that time is the primary consideration of architecture. Never-the-less the literature on time and architecture is sparse and often coloured by the contemporary zeitgeist, highlighted by Karsten Harries in 'Building and the Terror of Time'.

The research aims to frame concepts in time more axiomatically as a lexicon readily referenced for the practicing designer. Till makes the best head way but isn't comprehensive, for which we need to go back to Aristotle's four causes which could be usefully updated.

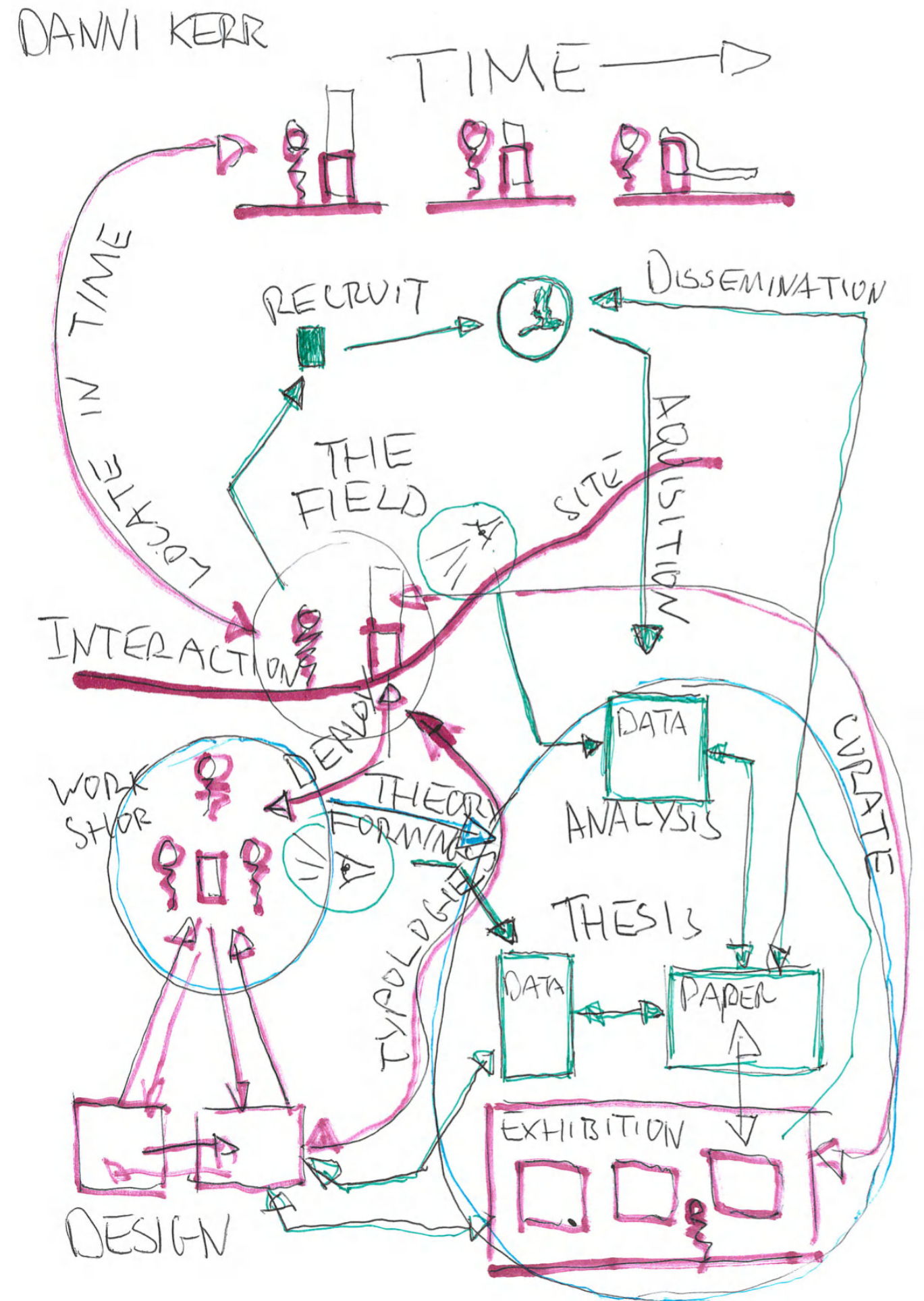
The research employs modes of simulation including computational techniques to effectively compress large time scales to distil outcomes. Ultimately, the integration of very different types of simulation data is critical, therefore for this PhD by Design the design process itself becomes the realist methodology lending rigour to process and interpretation. The design process becomes the simulation; the artefacts produced in the design process are research data and the purpose of design objectives is to provide effective vehicles for research. Spatial and material research is commonly conducted through modes of experimental architecture such as the pavilion or prototype.

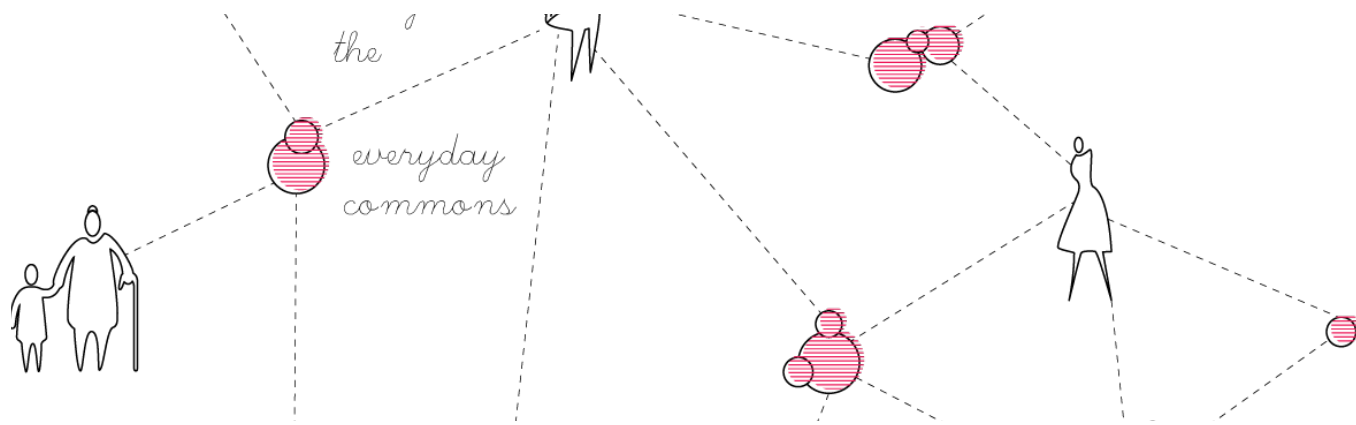
Through an ethically approved design review process the time capsule typology has been selected and prototypes developed to evaluate notions of an extended now. It is intended that modes of design review will inform the prototype development as a functioning typology and research vehicle directly providing interpretive discourse on time and design from participants. Ultimately, the time capsule brief is for implementation in the public domain.

BIO

Undertaking a PhD by Design at Sheffield School of Architecture, I support the school with teaching services. With my PhD supervisor, we run the Prototype Cities studio for which I authored the program, Strategies in Experimental Architecture. I am a practicing chartered architect with wide experience in industry and the arts. I take my enthusiasm for learning and teaching into my profession as a Role Model and Ambassador for the RIBA running workshops in primary schools and other learning environments.

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ELENI KATRINI

Creating the Everyday Commons

Keywords: Sharing culture, Human needs, Spatial patterns

ABSTRACT

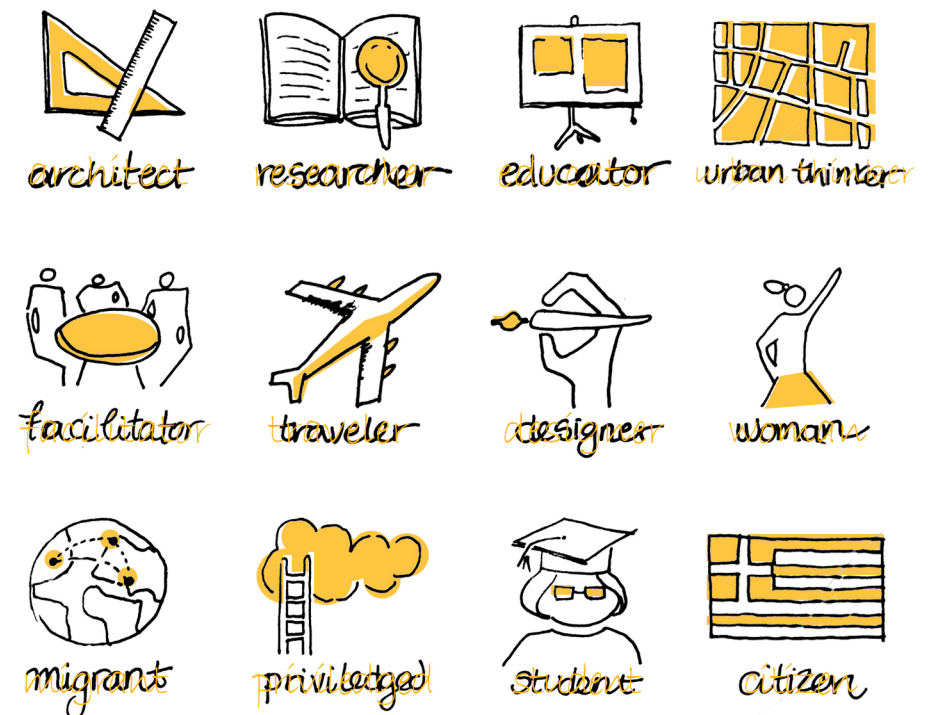
People in neighborhoods come up with creative ways to satisfy their daily needs through sharing and collaboration, by creating alternative solutions that are less resourceful and more socially engaging. This thesis focuses on cases of social networks between diverse stakeholders that have as their main goal to co-produce, manage and share, resources, services, knowledge, information and support based on solidarity rather than economic profit. Within the spectrum of this work, the above practices are defined as Sharing Culture, based on the term coined by Light and Miskelly. The goal of Sharing Culture is to create an alternative pathway for citizens to serve daily needs in a more sustainable, resourceful and socially engaging manner. There has been significant research trying to define sharing & collaborative practices, how they can affect societal change on a global scale and what policies are necessary to support them. However, little comprehensive exploration exists on what triggers, enables and inhibits sharing practices within communities, and what the role of physical space is in affording them. My research firstly creates a framework of what Sharing Culture is, a taxonomy of sharing culture practices and explores the benefits it brings to communal and individual needs satisfaction based on a Max-Neefian model. Afterwards, it will reveal through in-depth case studies, the spatial patterns that trigger, enable, hinder, sustain and amplify sharing practices on three different scales. Moving beyond architectural determinism, and based on the Transition Design framework, my research will investigate non-physical factors that reinforce or suspend the activity of the defined spatial patterns. During the conference, I will share briefly some of the challenges I have faced as a researcher while realizing qualitative case studies and interviewing subjects, and I will focus on issues of subjectivity, meanings and bias.

BIO

Eleni is an architect and currently PhD candidate at Carnegie Mellon University under an Onassis scholarship. Her research interests include sharing, urban sustainability, community planning and engagement. She is the cofounder of the Vacant Home Tour program, launched in 2015, and the co-curator of the international conference "AUTONOMA; Towards the Collective City", that took place in Athens in 2016.

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PUTTING TOGETHER THE FRAGMENTED SELF



we all carry different identities that might seem contradicting; I am an architect, a researcher, a tutor and a student at the same time. I enjoy thinking about urban issues, facilitating community projects and providing design solutions. I am a woman, a Greek citizen, an economic migrant and a traveler and I filter the world through those identities and experiences. I carry these identities with me in my work and I recognize the privilege they bring to me.



FADI SHAYYA

Strangely familiar! Or, what the smell of grease revealed about my curious self

Keywords: Thresholds, Becoming, Demilitarization

ABSTRACT

It's a windy, cold February Saturday at The Imperial War Museum in Manchester. I stand next to a 1979 Leopard patrol vehicle and a WWII T34 tank when a strong, thick, nauseating smell takes me 23 years back to a boyish childhood memory. I recall climbing on the tracks of a yellow Caterpillar dozer, and the same industrial, greasy smell filling my careless nostrils. Never did I think that track roller lubricant can incite such affects, smells, and attachments in my becoming, connecting—with the least reflexivity—what I have become to believe in as a researching-adult to what I have experienced as a playing-boy.

I became an architect by training and through a strong desire for shaping the built environment, but I have come a long way engaging with the humanities and social sciences and shifting my focus to sociotechnical relations and urban assemblages. My PhD research investigates two main lines: how militarized sociotechnical inscriptions serve as actualizations of military strategy in/through urban contexts; and the extent of the demilitarization gap within the transfer of military technology to law enforcement. I trace the social life of Mine-Resistant Ambush Protected vehicles, known as MRAPs, as they circulate back to U.S. territory and into the hands of law enforcement agencies after their military service in the war on Iraq and Afghanistan.

But, how does my boyish play affect my current research interests? How can my molar male-technical-persona become a molecular line of critique against militarization? and, what can becoming help me understand about myself and my research? It constantly intrigues me how my lines of research curiosity and theoretical framing emerge as thresholds of my “self” becoming between multiplicities of architectural knowledge, political practice, ethical reflexivity, and affective experience. It intrigues me how the greasy smell of lubricant connects military and civilian worlds in my head.

BIO

Urbanist and architect based between Beirut, New York, and Manchester. Currently, I am a doctoral researcher at The University of Manchester, and I study sociotechnical relations of militarization and urbanization focusing on the U.S. MRAP program in relation to the war on Iraq and Afghanistan and to U.S. homeland security. Earlier research and professional engagements include work on urban governance, public space, master planning. I am editor and co-producer of the book *At the Edge of the City* (2010).

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FIONA JANE MACLELLAN

Educated on an island: agency through design

Keywords: Participatory Action Research, Design Fictions, Remote Geographies

ABSTRACT

Educational reform is complex, with its shifting targets, and variety of impacts across society; for example, in relation to political agendas, decisions of settlement, industry demand, and ultimately the public’s wellbeing. These implications are often magnified in smaller communities. Schools in remote geographies have the highest spend per pupil in the country and with cuts to services over the last decade forecast to continue there is a growing trend for the industrialisation of schooling. In the context of the Outer Hebrides, this has formed a pattern of rationalisation and mainland migration of services that could be said to affect island population. As such, there is a call to look to the future of rural schooling with fresh eyes, in order to support communities across the region of the Highlands and Islands to thrive.

I am interested in opening up the process of educational reform and exposing it to creative and collaborative methods of envisaging futures. Through working with schools and a pilot project in the region, this research project applies the generative qualities of participatory action research and speculative design. The narrative tools and artefacts created embody future visions of a group of individuals. These challenge the status quo and raise questions of representation, voice and agency. The exhibition format is used to curate future visions and current day data. In doing so, a space is created to host engaged dialogues between change makers and service users, adding to educational policy makers’ understanding of the learning needs of a young person in the Outer Hebrides. This research project is part of The Glasgow School of Art’s new Creative Campus set in the Highlands and Islands. Operating through a dispersed mode of postgraduate research. Scholarship funding is provided through the Creative Futures Partnership, developed by Highlands and Islands Enterprise and The Glasgow School of Art.

BIO

Fiona Jane MacLellan has studies at Glasgow School of Art, Köln International School of Design and ENSCI-Les Ateliers, Paris. With experience in ethnography, digital prototyping, participatory design, future fictions and creative dissemination, her approach to design is interdisciplinary and human-centred. As a design practitioner and researcher, Fiona has worked for private and public design agencies. Her recent work has been exhibited in The Reid Gallery.

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GIOIA FUSARO

**Strange case of Dr Jekyll and Mr Hyde:
a story of psychoacoustics**

Keywords: 3D printing, Design, Soundscape

ABSTRACT

The aim of my study was to develop an integrated design solution to create selective quiet spots in urban parks affected by road traffic noise. In modern urban contexts, there is a growing interest in developing new design solutions for noise-related issues and soundscape design and management. The concept of 'Soundscape' was introduced for the first time by the Canadian music composer and teacher Raymond Murray Shafer in his book "The Tuning of the World", 1977. He understood that, in the evaluation of an environment, frequently, the visual aspect is prevalent on the acoustic one. He started a study on the interaction between man and sound, looking for what kind of relationship exists between the man and his environment and what appends when the perceived sounds change in it. According to what Shafer said, the Soundscape can be explained as a mediator between men, their activity and their environment.

I've always been interested in music and in people's interaction in public spaces and how they change depending on different environments that surround them. The university I attended was then the catalyst for the research on potential on soundscape elements design. The master degree I got is a mixed between architecture and building engineering: I attended some courses on theatre and concert hall architecture and some others more related to the physic dynamic of sounds transmission in indoor and open spaces depending on different materials. So due to my university this interest of mine became something I could professionally be related to and I decided to transform it in a PhD course with the aim to go deeper in physic topics, as acoustic design, and learn about what could become my future perspective: psychoacoustic and soundscape design. As I come from a research group that is more focused on acoustics of buildings and on study of materials related to this field I had some help on my research from a Sheffield University professor who is an expert on this topic.

I realized the most part of my research in the University of Sheffield, as here I had the possibility to work with a European founded research group called SONORUS and I could use facilities more related on potential of soundscape elements design. So starting from my background (acoustics and materials study) I tried to carry the application of them on a bigger scale, arriving naturally at soundscape and psychoacoustics applications. Indeed, the first stage of my research involved acoustic properties of a set of materials suitable for 3D printing that were analyzed in order to select the one that could provide the best combination in terms of acoustic performance and design flexibility. Afterwards, acoustic simulations have been made on how different materials and shapes affect the sound spectrum. The most suitable material was used to build a prototype of a street furniture element with potential implementations in different types of urban parks. In the end the design element was tested in a semi-anechoic chamber to evaluate the real effectiveness in soundscape.

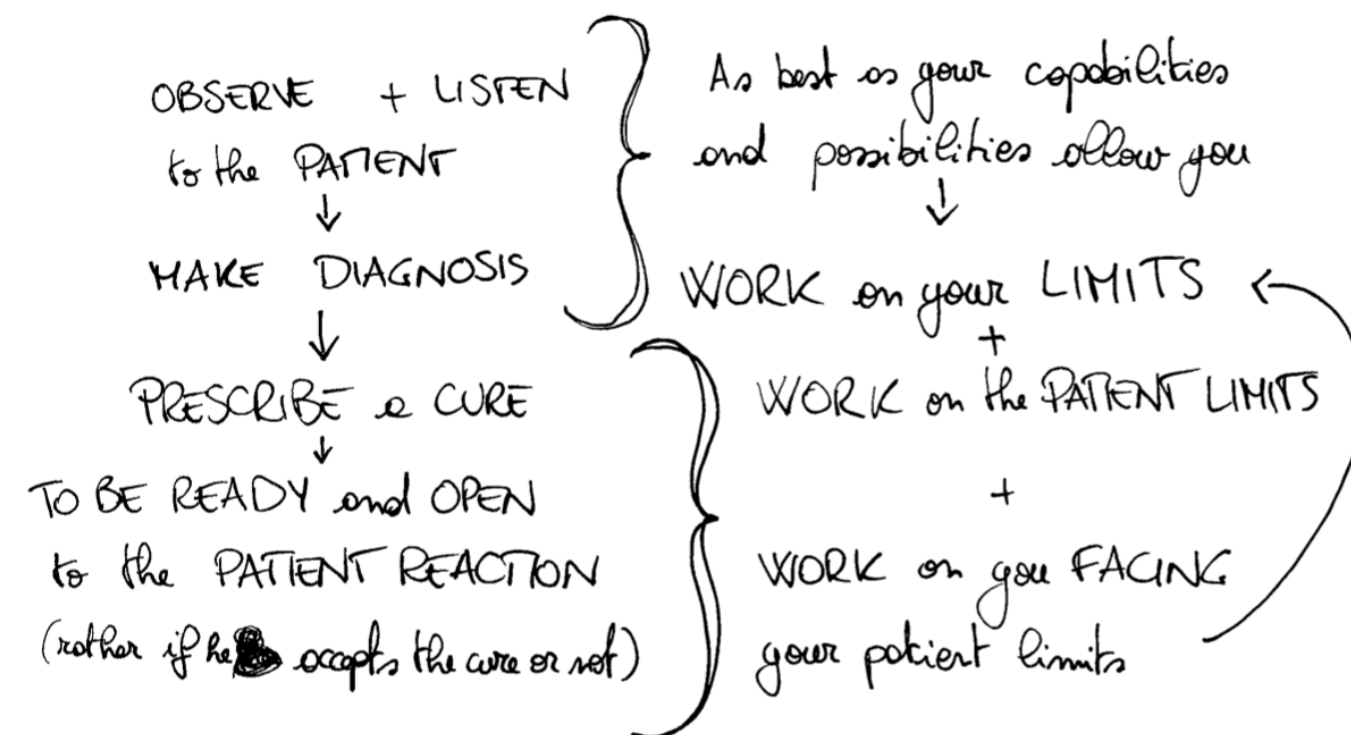
With this first approach to soundscape element design I demonstrate myself that, starting from a common base and getting in contact with other international research scenarios, I can practically get a solution to an actual issue that I feel first as interaction between people and changing modern public spaces through acoustic design.

BIO

I graduated in April 2016 with the title of Architect- Building Engineer (class 2010) in the department of Civil and Environmental Engineering of Perugia. During these five years I had the chance to experiment co-working, laboratory activities, and experiences abroad. I did most of my master dissertation research in the Acoustics Group, School of Architecture, University of Sheffield. In July 2016 I had the chance to present our research work at the ICSV23 in Athens.

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BEEING A DESIGN RESEARCHER
AS BEEING A DOCTOR :



I want to be a design researcher because I feel I need it.
I need it as an individual of the society and that want
to become the society itself, trying to understand every different
possible aspect of it.

I want to be involved in my city (or country or world) life
because it affect my life as well.

I want to act as conscious as possible, trying to understand
and to listen everything pos through my life.

I believe that as long as I'm trying to cure
the patient, the patient is going to cure me.

Gioia



HELEN STRATFORD

Performative architectures: between theory and practice

Keywords: Performativity, Situated, Praxis

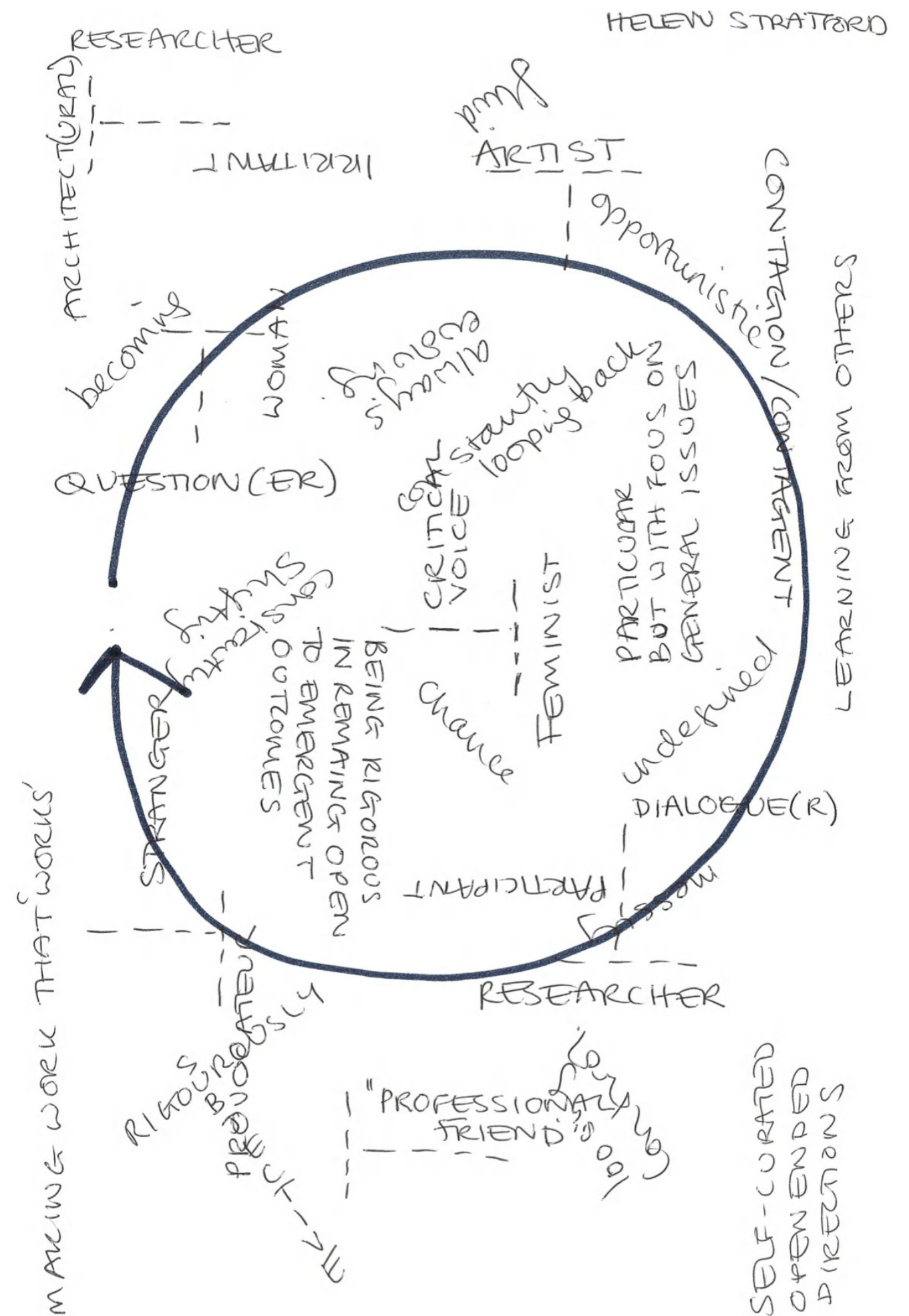
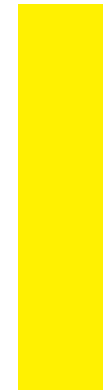
ABSTRACT

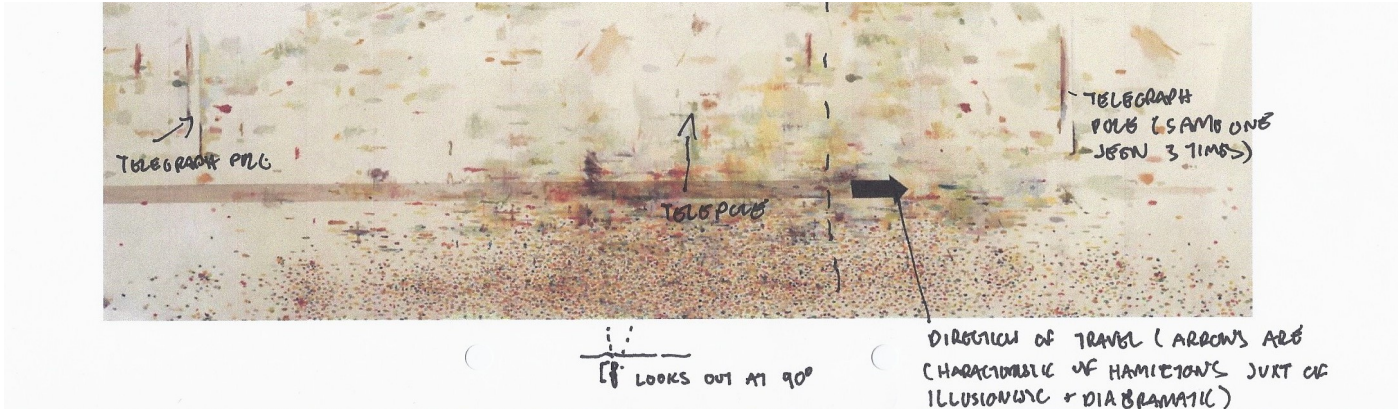
My research inquiry asks: what new forms of critical spatial knowledge as performative research might be used to challenge/open up the understanding of architecture and urban politics in public space? Informed by a feminist approach that rethinks places through the way they are practiced and performed, my design practice uses performative research to engage with, make visible and question spatial perceptions and ways of constructing knowledge about place. Here, following Donna Haraway, Karen Barad and Rosi Braidotti, among other feminist theorists, being depends on degrees of extensive relations between bodies and praxis on a situated, embodied and shared, yet different, cartography (Haraway: 1988, Barad: 2003, Braidotti: 2000). Not only about making contemporary conditions, or rather complex assemblages, visible, my research strategies are also about building on difference to provoke people to actively re-perform the spaces they occupy everyday. By considering space as fluid, both physically and socially, embodied in the way spatial knowledge is accumulated, these strategies strive to produce another quality of public space through intervening within and opening up questions around power relations expressed through specific spatial assemblages. In relation to the "Idea of Self in Research" my current focus is on research methodologies working between theory and practice with reference to Practice as Research (PaR) PhDs in the arts. Citing the 'situated knowledge' of Haraway, performance theorist Professor Robin Nelson describes how a PaR methodology necessarily involves a 'multi-modal' approach, distinct from quantitative and qualitative methodologies, with emphasis on "enactive perception in the experience of 'doing-knowing.'" (Nelson: 2013). Like Haraway's 'situated knowledge' and 'modest witness,' I am interested in exploring the position of the researcher within these processes, asking what is at stake in architectural practice and theory, specifically in relation to post occupancy evaluation, and further, what ways might 'doing-knowing' be embodied within the PhD exegesis.

BIO

Helen Stratford is an architect, artist and PhD Candidate at Sheffield University, researching Performative Architectures. Her work and research has been presented at KTH: Stockholm; Wysing Arts Centre: Cambridge; National Theatre, RIBA, Tate Modern and ICA: London; Akademie Solitude: Stuttgart, Center for Contemporary Arts: Celje; Škuc Gallery and P74: Ljubljana. She is the 2013 recipient of the RIBA LKE Ozolins Studentship in Architecture.

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JAMES CRAIG

Between the lines: (auto)biographical intersections on the east coast mainline

Keywords: Autobiography, Identity, Transitional

ABSTRACT

This essay responds to the problem of distance in architectural discourse; namely how the architect’s identity is often little reflected upon in relation to the spaces they inhabit. The relationship between space and biography can be attributed to Pierre Bourdieu’s notion that the study of lives could be treated like ‘a ride in a metro’; a spatial response to biographical discourse that offers a potential performativity to how a subject could be studied and represented. If we begin to treat biography as something that is spatial, and that dialogic relationships can be revealed between the subject and the spaces they inhabit; visual and psychoanalytic theory may be used as a means of revealing the biographical trace between the architect and the spaces they occupy. This work adopts my own autobiographical experience as a critical tool through which to explore a key question: does my autobiography and the spaces I inhabit intersect to construct my identity as an architect?

This work is inspired by my weekly train commute between London Kings Cross and Newcastle Upon Tyne, and a developing interest in using ‘every-day’ experience as a means to reveal the ‘authentic’ voice in my practice. The (auto) biographical intersection in the work refers to the artist Richard Hamilton’s painting *Transitions III* (1954); made at a time when he was also commuting on the same train journey. Through Hamilton’s painting, I attempt to reveal how a shared positionality of the viewer creates a biographical intersection. In this way, I treat the space between myself and Hamilton’s painting as transitional, or a space of becoming, that describes my self-construction as an architect.

BIO

James Alexander Craig is Lecturer in Architecture at Newcastle University; MArch Stage 5 co-ordinator; Studio tutor in MArch Stage 6; and contributor to the Architectural Research Collaborative (ARC). James co-runs design research firm Status with Matt Ozga-Lawn. The practice have published a number of articles since their inception in 2010 – this includes their contribution to the Pamphlet Architecture series: Pamphlet Architecture 32: Resilience - published by Princeton Architectural Press in 2012.

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KAROLINA SZYNALSKA

Space and learning

Keywords: school architecture, affordances, evolution

ABSTRACT

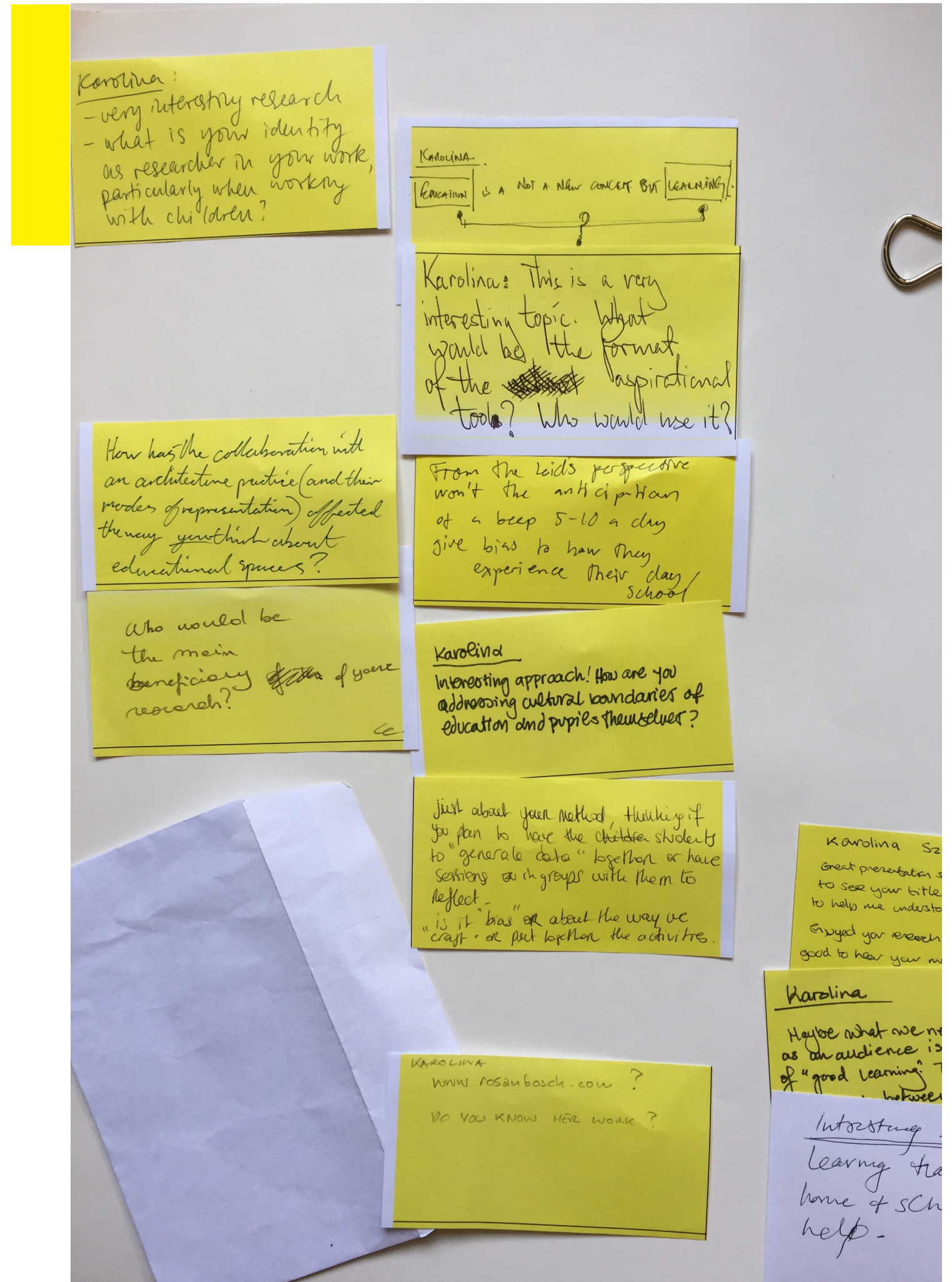
The principal aim of the study is to explore what insights an evolutionary approach to the subject of school design can afford policy makers, educators, and architects. It is inspired by SCABAL Architects' on-going work considering collaborative learning in urban schools and their innovative practices to pedagogically informed design. It explores the relationship between the students' engagement in learning and the spatial affordances in several recently completed urban secondary schools. It employs the Experience Sampling Method (ESM). The ESM is administered by a bespoke tablet application. During the study the KS3 pupils are signalled several times a day during five school days to record their subjective experience with regards to their activities and the space they occupy. This protocol is followed by interviews, and complemented by building analysis and photographic surveys. The procedure gathers both quantitative and qualitative data that allows the assessment of the compatibility between the buildings and the pedagogies they host, examining how particular spatial organisations might be congruent to collaborative and cooperative learning, which may also inspire future design interventions.

The presentation will reflect on the nature of collaborative inquiry, working with the architectural practice as a mode of studying, and individual biases in applied research.

BIO

A PhD candidate at the Faculty of Education at the University of Cambridge, Karolina is interested in the impact the built environment has on its inhabitants. Her collaborative doctoral research study is funded by the Arts and Humanities Research Council. She completed MA in Architectural History at the UCL, and is currently on sabbatical from her role as both a practicing architect and a senior lecturer at the University of Lincoln.

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KATHARINA MOEBUS

Expert or citizen? shifting identities in eco-social design

Keywords: Commoning, alternative economies, eco-social design

ABSTRACT

The research project 'Economies of Commoning' sets out to investigate the potentials of commons-based economies to co-create spaces for civic resilience and participation in Berlin-Neukölln and beyond from a feminist perspective. The commons and their re-building are the leading narrative of this research, as a practical and philosophical framework of an emergent culture of mutual respect and care amongst and between human and non-human agents, of networked self-organisation and cooperation, and of a new understanding of 'the economy' towards new forms of social relations and ways of being in and with the world.

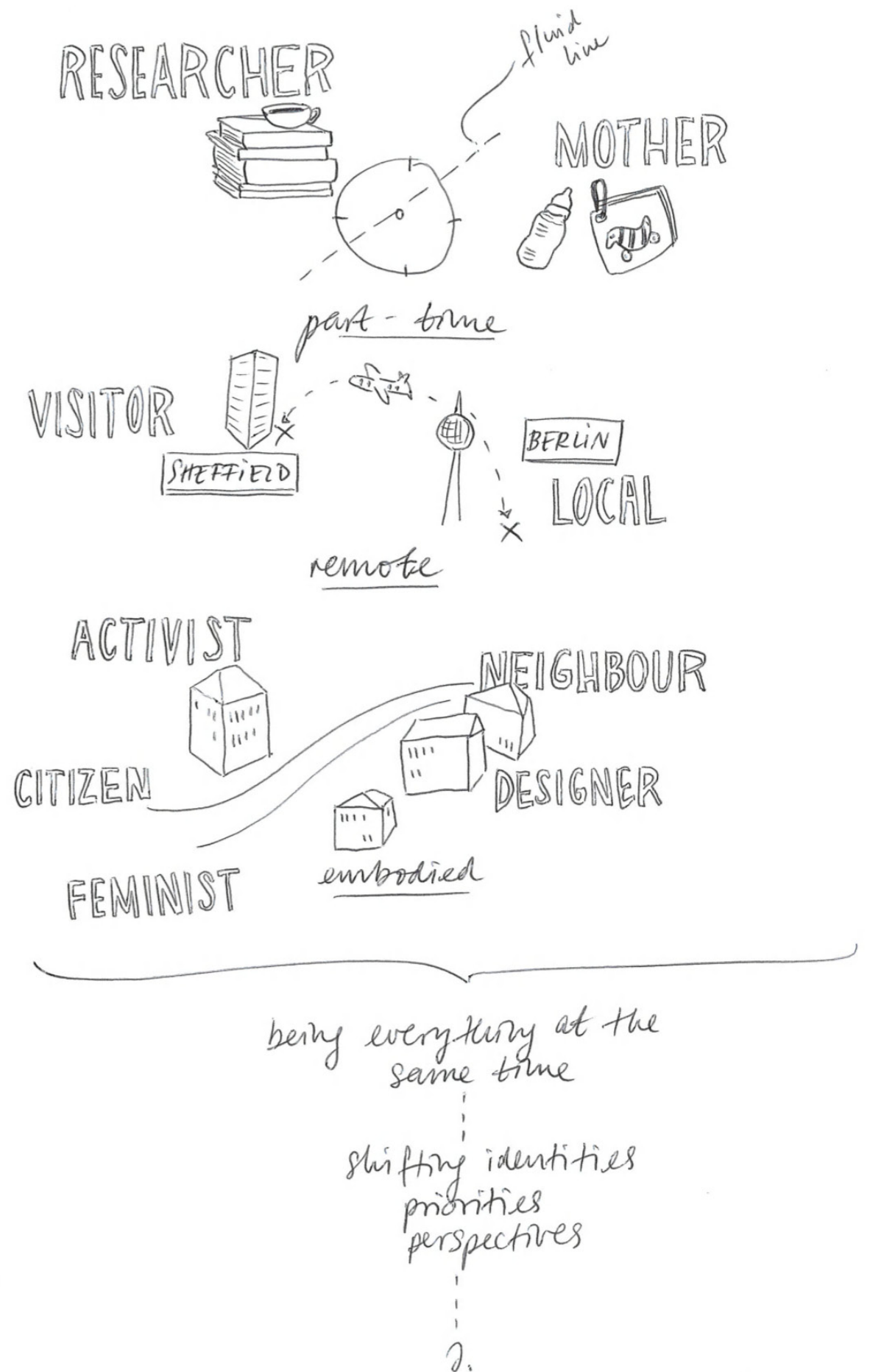
The motivation for this inquiry arises from two concerns: the first is to understand how civic resilience can be co-produced locally and translocally in countercurrent with the logic and pressures of the 'market'. The second is, how design and spatial practice can foster, enable, facilitate, and sustain this process and its possible outcomes. In this context, designing will be investigated from a twofold perspective: from the one of the 'expert' designer on one side, and the one of the 'citizen designer' on the other.

This research is an activist one and inherently collaborative, which implies an emergent methodology that takes into consideration the possible transformations that evolve through my interaction with the neighbourhood and its possible stakeholders. By choosing my own living environment for this inquiry, I am already immersed in the research context and can take up an approach of 'embodied criticality' (Rogoff 2006). I will wear a range of different hats (researcher, neighbour, designer, citizen, etc.), having to shift identities throughout the research process. The two different design positions mentioned above (expert/citizen) are of particular interest here. As neither of these roles are yet clearly defined in eco-social design and highly dependent on power structures, they need constant renegotiation and will emerge from the process.

BIO

Katharina Moebus is an interdisciplinary designer working at the crossroads of design, art, activism, research, and education. Her activities are driven by a passion for socio-political and environmental issues, DIY-culture and peer-to-peer learning. She is founding member of the non-profit organisation AoA, contributing co-editor of the book Agents of Alternatives (2015). After some ten years of living and working abroad between Italy, Switzerland, Austria, Laos and Finland, she is now based in Berlin with her family.

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LAKSHMI SRINIVASAN

Beyond borders

Keywords: Involvement, Practice, Transformation

ABSTRACT

The paper presentation will outline how the role of the researcher turned from a passive onlooker to someone who got involved in the process of change. This research will be based on an academic project submitted by a group of masters (in Architectural Design) students on the topologies of the UK border.

The Role of The Researcher

The narrative will follow the (change in) intellectual positioning of the student researchers from the beginning of the study to the end. Thus, throwing light on the impact of the subject of research on level of involvement.

The Subject of Research

The project will outline how the study of Immigration Removal Centers (IRCs) in the UK began based on a theoretical understanding of "terminal architecture" by Martin Pawley. The hidden nature of these spaces, their unremarkable architecture and oppressive interior spaces can be interpreted as the physical manifestation of the immigration policies of the country. Very few photos from IRCs have been revealed to the public. Therefore, the project uses three sketches of the architecture and spaces inside a typical IRC to understand their oppressive nature and their emotional impact.

What began as a theoretical study turned into a motivation to bring awareness about these intentionally inconspicuous spaces.

Researcher-Subject Dynamic

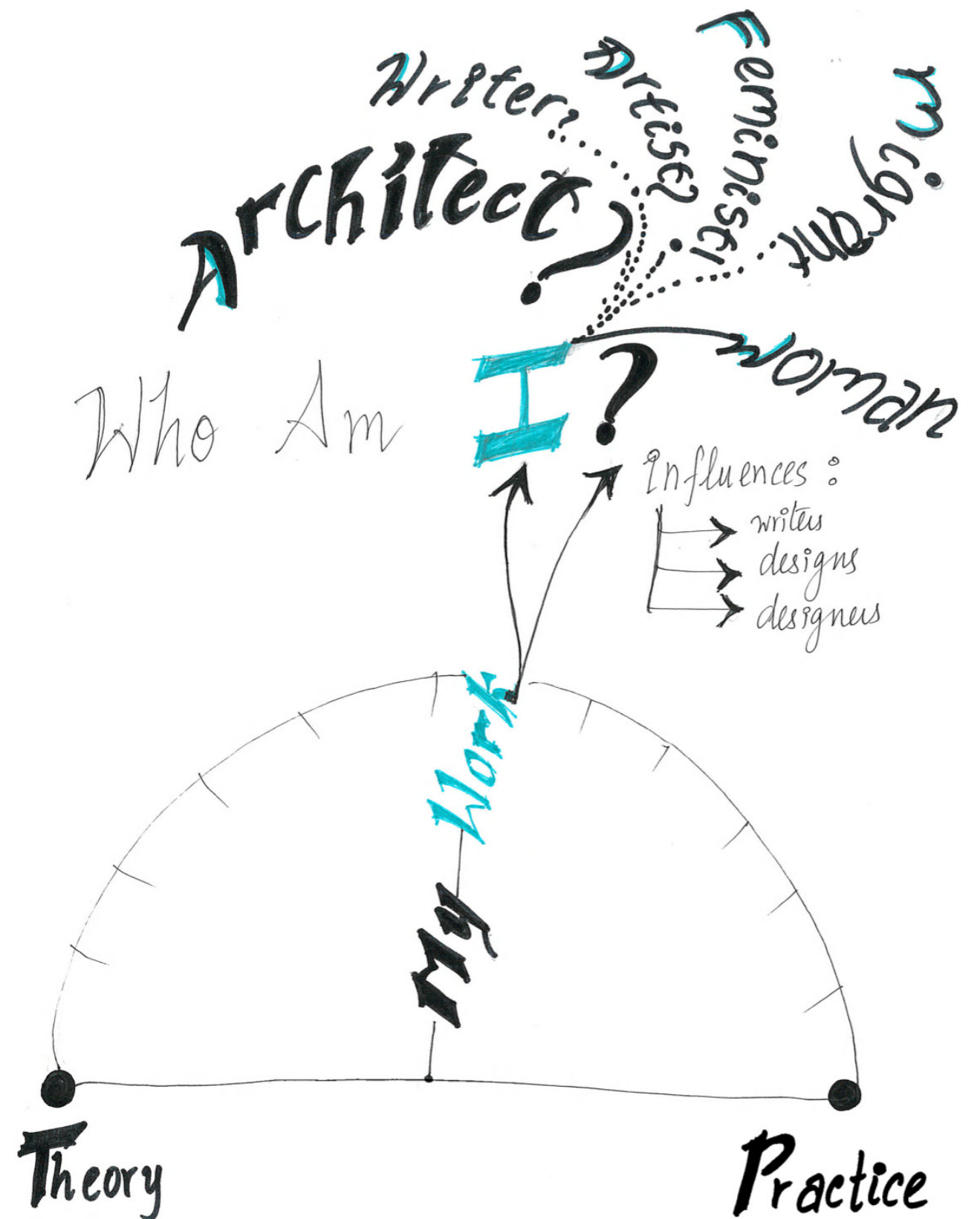
The presentation will outline how the initial ambiguity in defining the project itself, evolved the research and how the researcher, in turn, became the lens the world sees the project through.

BIO

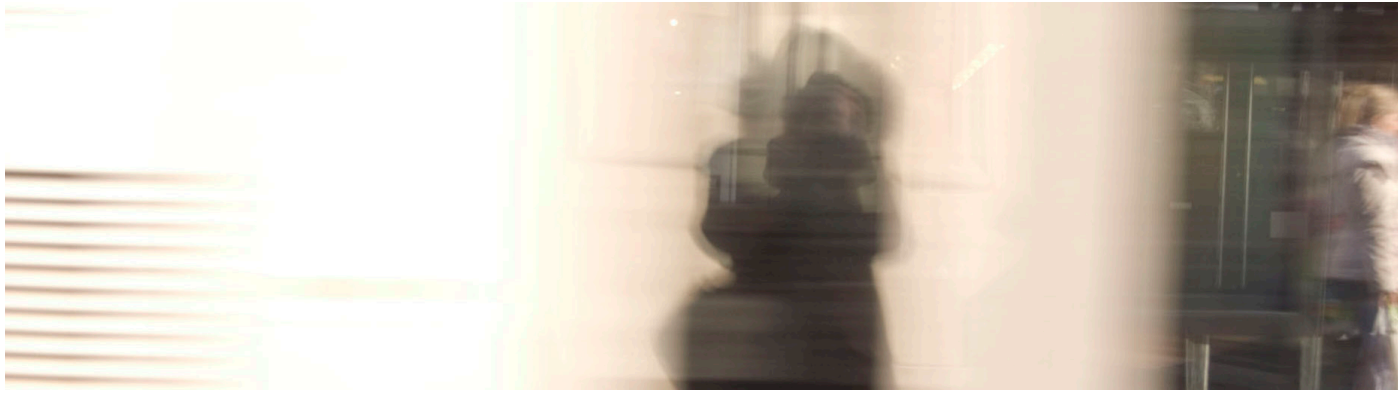
Lakshmi is a Postgraduate student from India, currently studying at the University of Sheffield. She has produced the research work related to the above abstract as a part of her studio "Border Topologies" under the guidance of Dr. Nishat Awan and Dr. Krzysztof Nawratek.

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Lakshmi Srinivasan



LAURA CUSHNAHAN

Practicing Fictions

Keywords: Architecture, Narrative, Subjective

ABSTRACT

My practical research involves deploying fictional subjective narratives to unravel and recodify complex relationships with the physical and social context of Belfast. I write about and make short films about the city and my experiences of it as an architect.

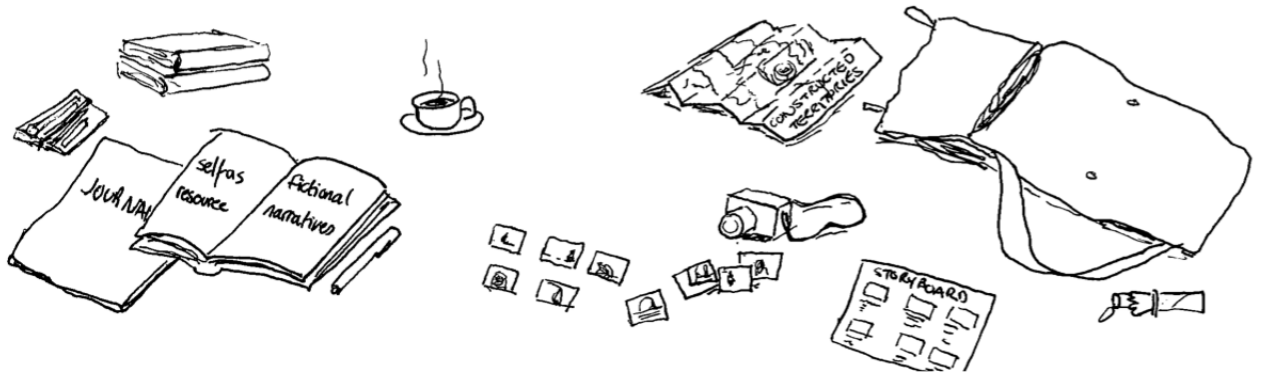
I first focused on the physical and social experience of Belfast as a city, carrying my camera with me, then trying to make sense of it all through an editing process. My film scripts and writing build on an existing tradition of women finding voice through writing narratives. My research practice includes strategies such as the appropriation or re-staging of texts and narratives, such as written texts by Jane Jacobs and my own subjective fictional narratives.

BIO

Laura Cushnahan was born in Belfast. After initially training in Architecture, she began making short films focusing on the physical and social experience of women in cities, particularly Belfast. Her filmmaking forms part of PhD research with practice, which she is currently undertaking at Ulster University.

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MAHA AL-UGAILY

Synaesthetic scape

Keywords: Synaesthesia, Architecture, Virtual scapes

ABSTRACT

The experience of architecture is more of a sensation in which our body interacts with its surroundings rather than a reaction to an image of a design in so doing It builds our memory of space and time.

However, contemporary architecture seems to favour the visual aesthetics of spaces rather than using the other senses to harness the spatial perception of the users. Thus this research is a call to revive abandoned senses.

This research project is an interdisciplinary venture which introduces the term 'synaesthetic scape'. It explores the combination of 'synaesthesia' with virtual spatial environments or 'scapes'. Synaesthesia describes cross-sensations; for example, it denotes the rare capacity to hear colours or taste shapes.

The research combines synaesthesia as a cross-sensory model with the use of virtual scapes in architectural design practice, where users' sensory associations, perceptions and emotions are blended. It thus explores possibilities for how architects might design in a synaesthetic way.

The aim is to contribute to the design palette of architecture by developing the expressive values of design tools. The findings will be relevant to the design of virtual scapes and the design process in architecture more generally.

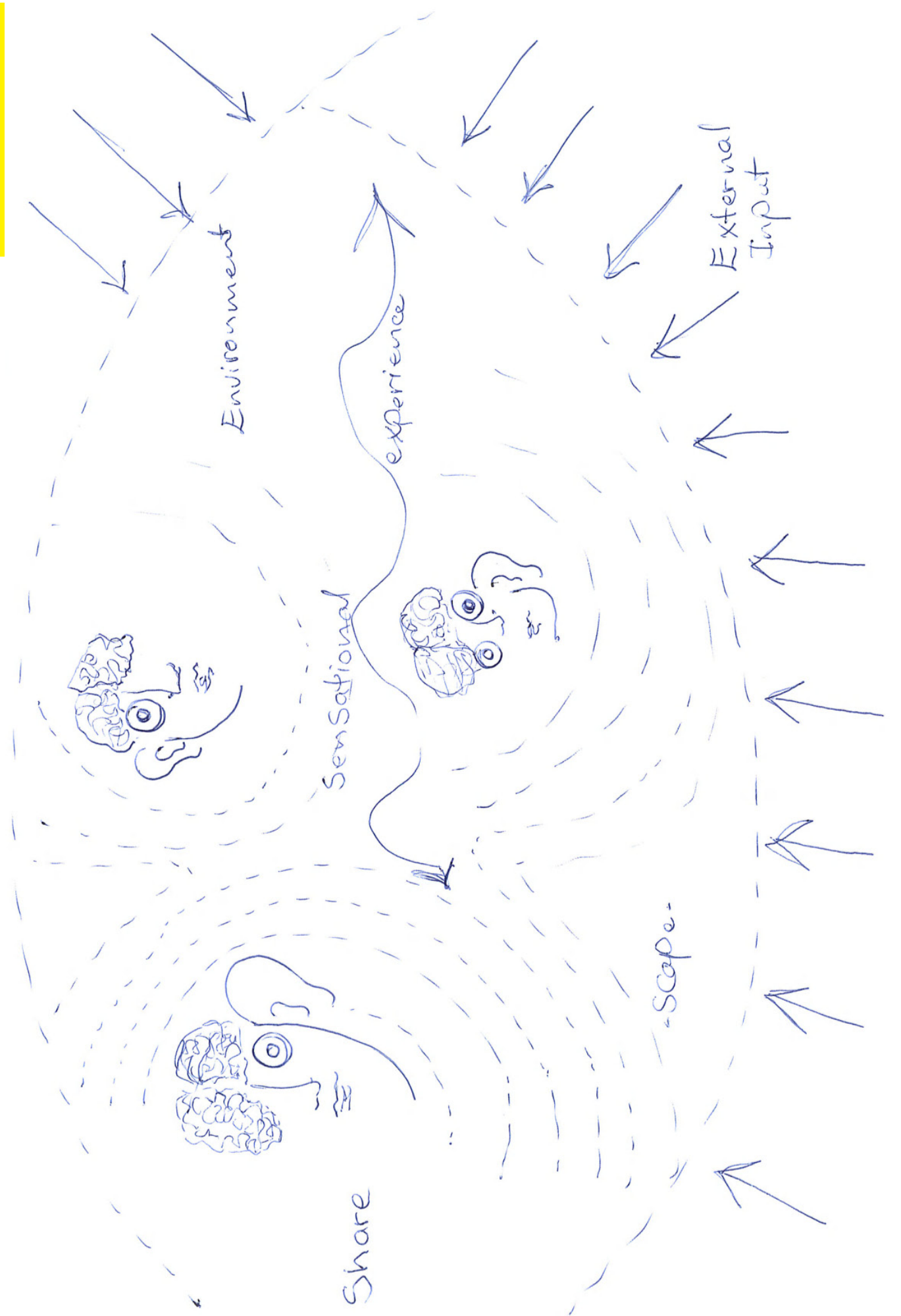
The project is organized into two areas of research:

The first area is theoretical and it explores synaesthesia and architecture to set the context in which synaesthetic scape will have relevance and meaning within architectural practice.

The second area is practical and involves repeated experiments, starting with a pilot study to test a previous work ("Sound Space": animated work 2002). This study involved both quantitative and qualitative methods. The results and insights of the pilot study have informed the design process of the current 'synaesthetic scape' (PhD. project).

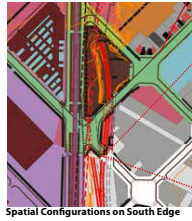
BIO

Maha Al-Ugaily has been a PhD candidate at the school of architecture, University of Sheffield for more than two years now, she has got an MA of art and space from Kingston University. Maha has been working at AL-Nahrain University, Iraq as an assistant lecturer for the last 11, she used to teach the subjects of the psychology of architecture, interior design, alongside with the design studio. Maha is focussing on interdisciplinary research by which she combines music, emotions, virtual reality and architectural spatial design.

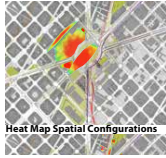




ry infrastructural works and reconfiguration of urban edges



Spatial Configurations on South Edge



Heat Map Spatial Configurations



Carrer de Pamplona lower part

Carrer de Pamplona upper part



IDENTIFIED TRIGGERS OF THE "COLLECTIVE"

SIGNS OF PREVIOUS APPROPRIATIONS > COUNTER-TERRITORY > A-TERRITORY / HINTS OF FUTURE TERRITORIES

ATMOSPHERES/SPACES/MICRO-SPACES - FRAGMENTATION - EXPOSURE-INTIMACY

TERRITORIES/MICRO-TERRITORIES / OVERLAYING

MATERIAL-MORPHOLOGICAL TERRITORIES

MARIA CECILIA CHIAPPINI

Collective spaces embedded in infrastructures, in search of urban intensities

Keywords: Infrastructure transformation, urban sampling, collective spaces

ABSTRACT

What does “the collective” mean in contemporary cities? How does it manifest in space? How do “collective spaces” raise, develop and interact in time when embedded in infrastructures under transformation? What are the emergent spatial configurations? What are the marks of human presence and how do material and immaterial forces come together through voices and positions? How can these be spot by using the body as research tool in search of urban intensities?

This article discusses initial outcomes of a PhD-research that seeks to produce new insights on collective spaces embedded in infrastructures under transformation. Influenced by De Landa, Deleuze & Guattari, the starting hypothesis is that collective spaces are manifestations of fluctuant urban dynamics that reveal in space as layers with particular spatial qualities that aggregate and interact among them in time. The extreme is reached in cases of urban transformation processes, such as in Plaça de les Glòries Catalanes, Barcelona, Spain, where a variety of qualities, spaces and scales have been spot.

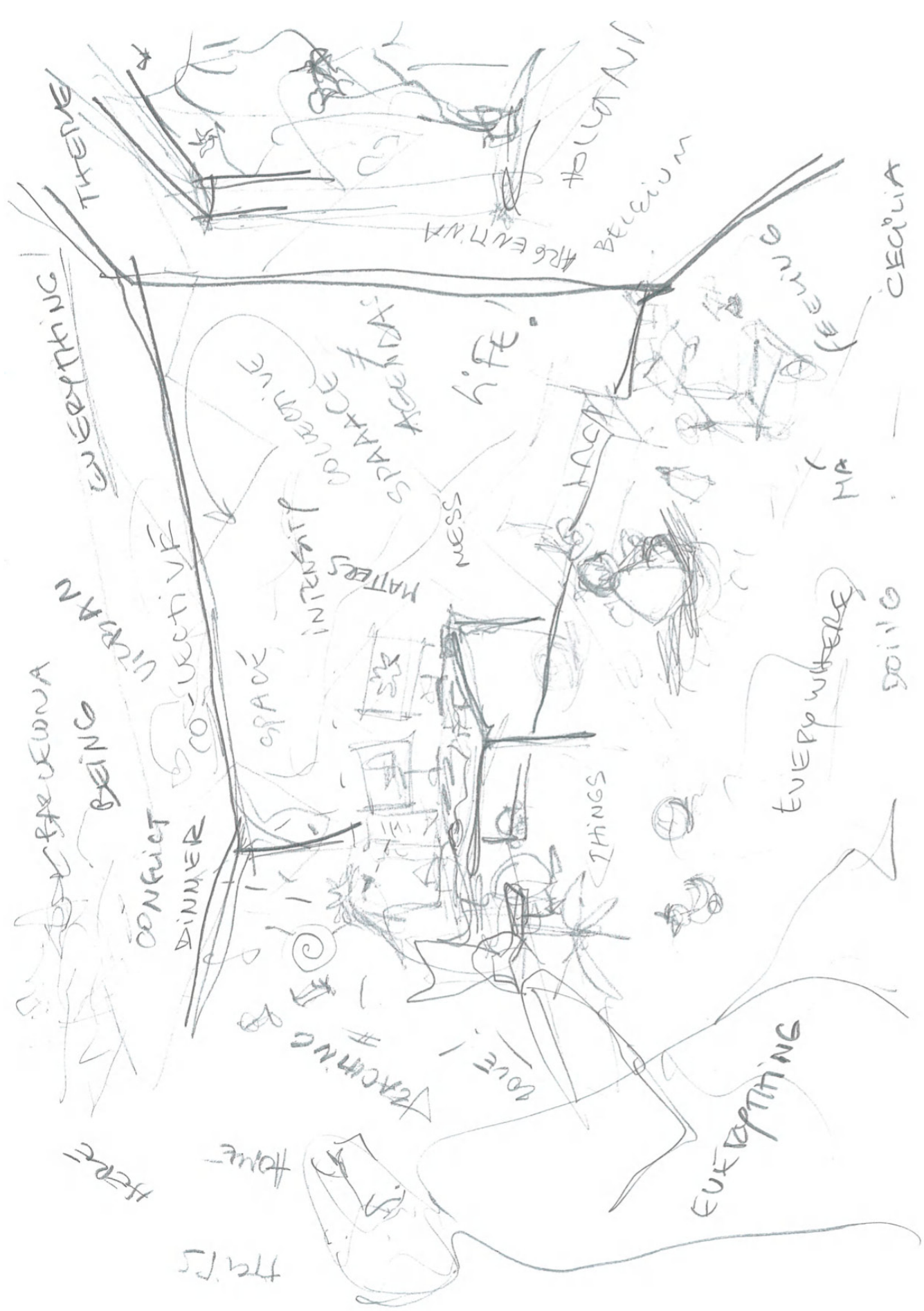
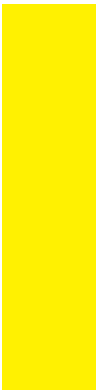
Collective Spaces are studied as spatial, human and symbolic compounds starting from the researcher moving around the site in search of “Urban Intensities”, emergent sample spaces. The explorations are pursued through theoretical speculations on emerging qualities; and spatial explorations addressing how collective spaces occur in time, including their spatial configurations (material components: morphology/materiality; domain components: property / accessibility / territory; and programmatic components: permeability / proximity), marks of human presence (use / appropriation / atmospheres) and voices (engagement / discussions / projects / imaginaries). Exploring the spatial outcomes from the point of view of the urban actant embodied by the researcher can lead to a better understanding of collective spaces and contribute to contemporary discourses and design practices on urban elements and conditions related to them.

BIO

María Cecilia Chiappini is a PhD Candidate in Architecture and Teacher of the International Master in Architecture at the University of Leuven, Belgium. She graduated as an Architect from the Universidad Nacional del Litoral, UNL, Argentina, and as a MAS in Urban Design from the Swiss Federal Institute of Technology, ETH, Switzerland. She worked at Mecanoo in Delft; at IN-VI in Bratislava, Warsaw, Ticino and Cannes; at the Territorial Strategic Plan of the Province of Santa Fe, and as an Assistant Teacher at UNL (2010-2011).

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MARITA SAUERWEIN

**Additive manufacturing for circular product design:
how to realise the promises of the future?**

Keywords: additive manufacturing, circular economy, product design

ABSTRACT

Building upon eco-design and cradle to cradle strategies, circular economy (CE) is promoted as a promising strategy to move towards sustainable product design. Additive manufacturing (AM) is a promising enabling production process, being a rapidly growing emerging technique with supporting aspects for sustainability, e.g. on-demand production. Eventually these aspects should be applicable in design practice to realize circular product design (CPD). My research aims to study how 3D printing can contribute to this approach. Schooled as a designer, I will conduct design studies to develop an AM design language for circularity. This is initiated from both the design and the material perspective.

The design perspective studies the challenges of CPD (e.g. reparability, reassembly, etc.) in relation to 3D printing. 3D printing should contribute to the preservation of the economic and environmental value of materials, either by lengthening their life within products or by 'looping' them back into the system for reuse. As a starting point, literature review results are compared to existing design projects, in order to formulate requirements and design problems to follow the research through design methodology.

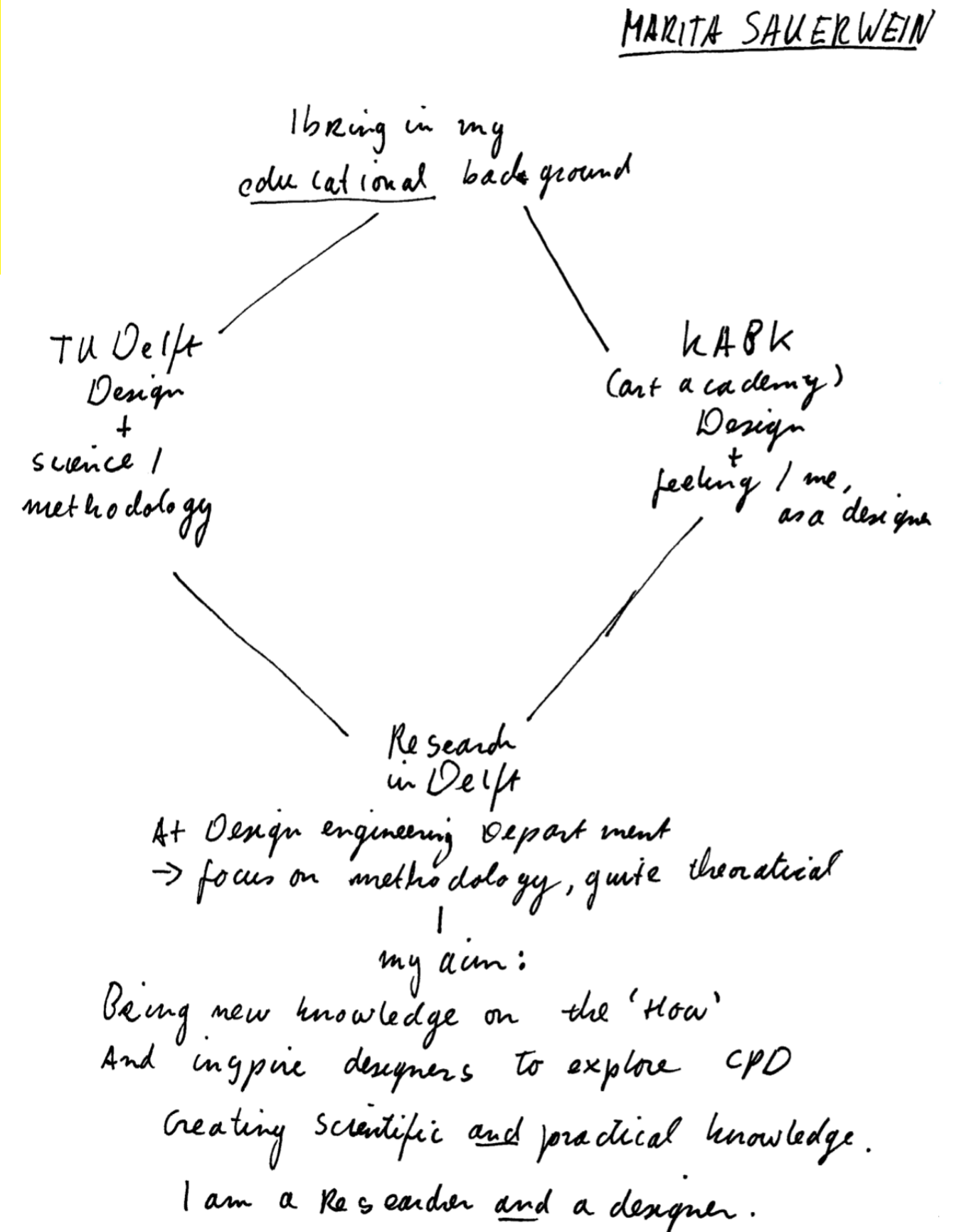
At the same time, material input for additive manufacturing is investigated to come to real local production. AM is often mentioned as an enabler for local production, but the materials needed are usually obtained from centralized locations. Initially, the potential of AM material from mussel shells, as a source of local calcium carbonate, is explored. Later on, I will study how the production of local raw materials influence the properties of 3D printed products. The material perspective studies the technical side of material processing with 3D printing, as well as the product abilities from a material perspective.

The ultimate aim is to merge these research directions in order to demonstrate how to design truly circular products with the help of additive manufacturing using locally available materials.

BIO

In 2015 I graduated from Delft University of Technology in Industrial design engineering on the aesthetic experience of sustainable materials. For a year I studied Industrial design at the Royal Academy of Art in The Hague, before I started my PhD in Delft. This shows my interest in both academic research and applied design, which I hope to combine in my PhD. In my PhD I research the potential of additive manufacturing for circular product design.

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NANTIA KOULIDOU

Drawing on experiences of self

Keywords: digital jewellery, sense of self, micro-transitions

ABSTRACT

In this paper we reflect upon our use of drawing as method to form dialogue between participants and researchers to understand a particular transitional experience. This research contributes to discussions on way of understanding the self in transition.

The initial set of drawings were introduced during the Air[craft] workshop and captured notions of self of three women from the perspective of the researcher. Over the period of two years and working at different scales, the method has developed into a reflexive tool for participants to see themselves in an abstract, visual way and continue the drawing with similar visual language.

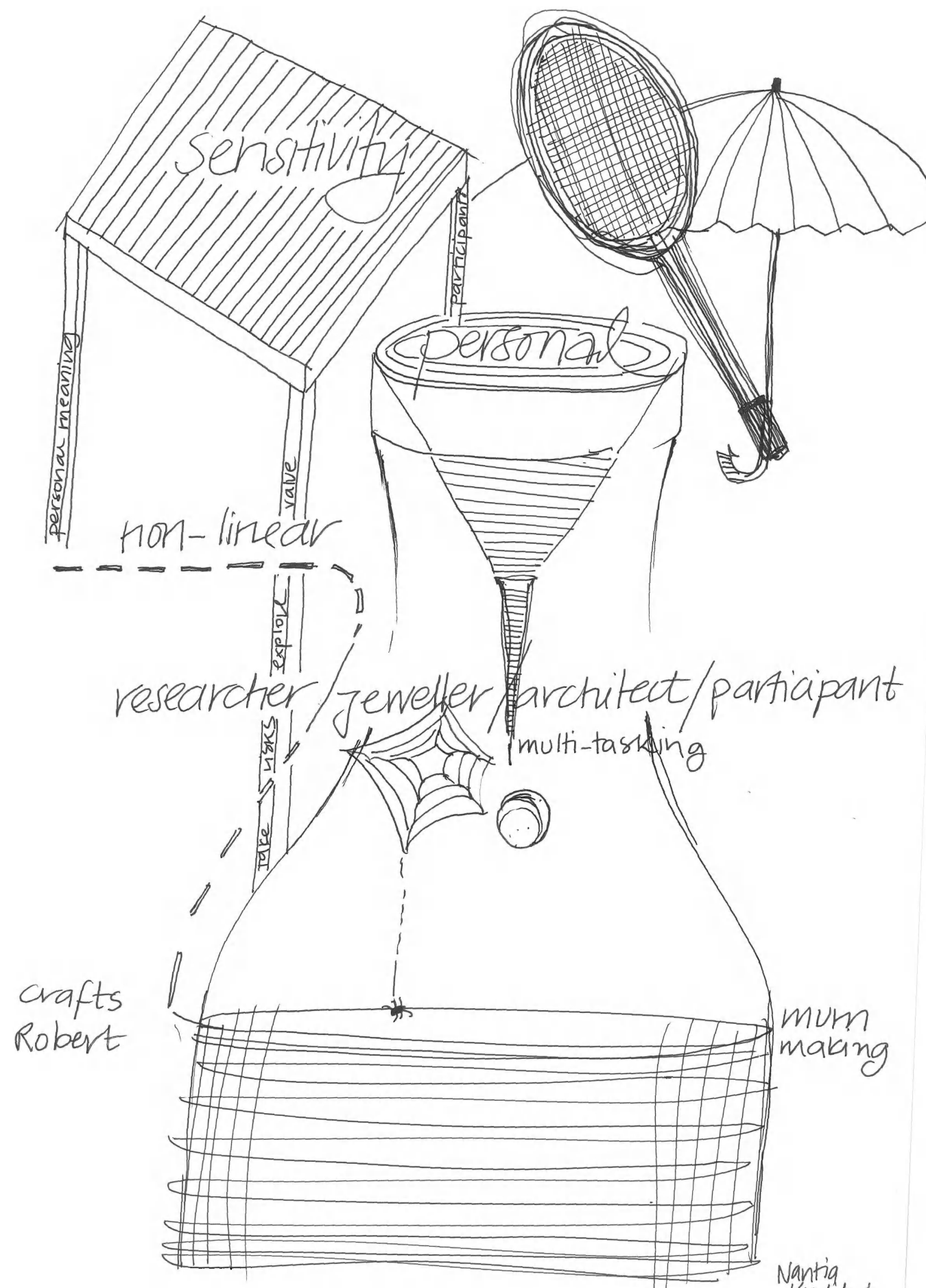
In design research community, probes and the variations of the method have enabled valuable insights into people's lived experience and have been used to enrich the co-creative, empathetic context between a participant and a design researcher. Although they have been adopted widely, the deployment of the method has its challenges.

With the series of drawing we introduced a visual dialogue with the participants by sharing sensitive and intimate issues in a way that was imaginative, not descriptive. The drawings invited researchers and participants to engage in a dialogical form of participation; they suggest a subjective mark and expression of the designer in the probes and offered an open-ended interpretation remaining faithful to the initial exploration of probe approach.

BIO

Nantia Koulidou is a second year PhD student in Digital Jewellery in Northumbria University. She explores how digital technologies and the intimate world of jewellery can open new ways of personal meaningfulness during periods of micro-transitions. Prior to her PhD enrolment, she completed an MSc degree in IT Product Design and she has a previous training in architecture and silversmithing.

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NIALL SLOANE

Self-education by design: objects and improvisation in a “masterless apprenticeship”

Keywords: Improvisation, learning, openness

ABSTRACT

This research investigates the possibilities for a creative form of self-education in design to re-form both the becoming-designer and “design” itself. The project asks: what effects could informal, self-directed learning through improvisation have on design and its futures? It sits at the intersection of debates surrounding participation, openness, futures and education in design. These dimensions are necessarily political – the project is conceived in response to the defuturing effects of the culture of contemporary design.

Improvisation arrives in many forms in everyday life: spontaneous creation; recombination of the existing; creative – or shoddy – imitation. As a capability and mode of interaction, improvisation potentially offers a convivial means of making in conditions of limitation, and a responsiveness to contingency and change. Despite its temporality of the moment, rather than the prefiguring of planning, these appear to be futural qualities: qualities which could improve our chances of making a future worth having – and a future at all – in an increasingly uncertain world.

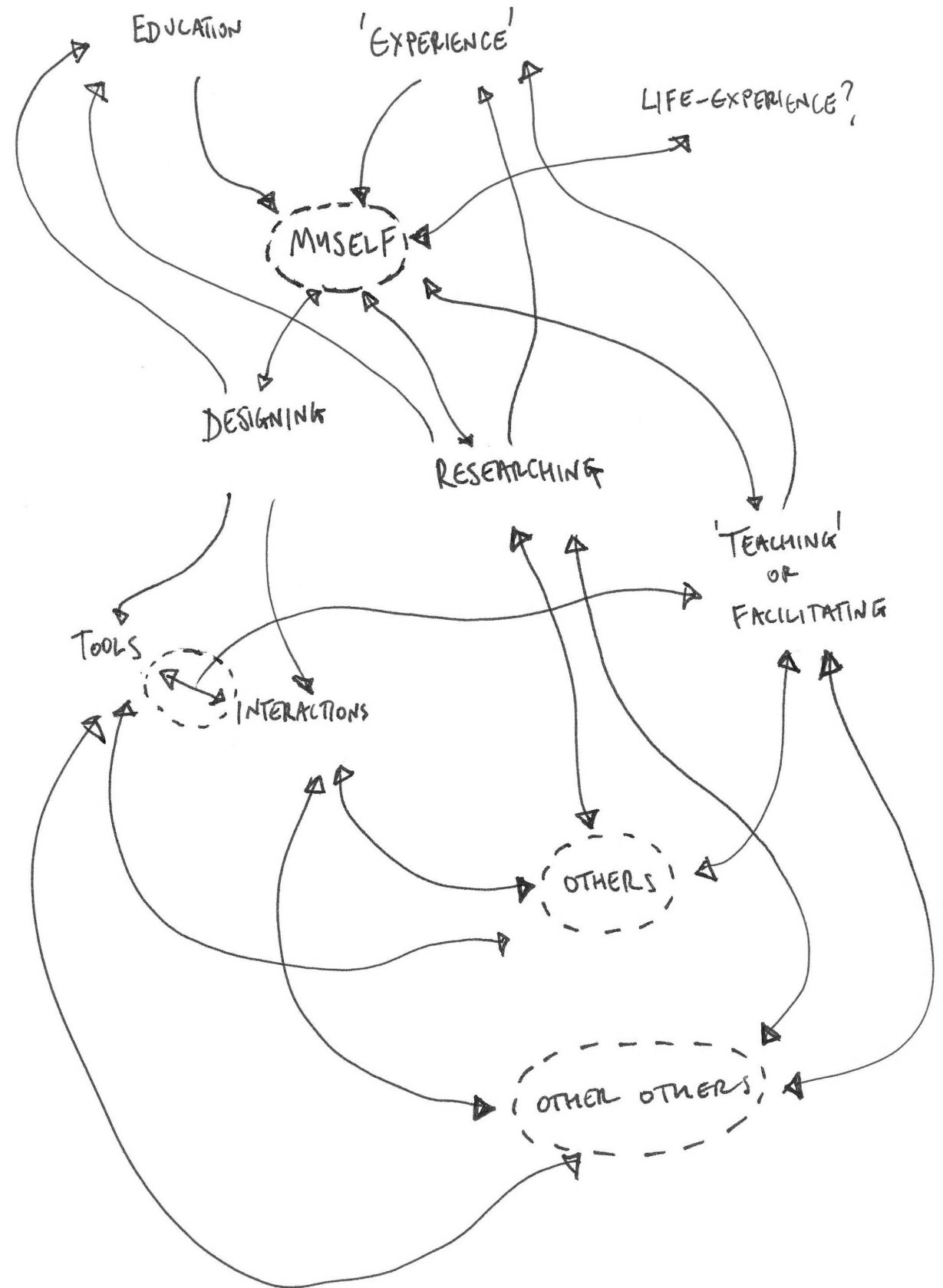
Through practice, the project will prototype new methods for learning, beyond the academy, based on distributed, physical/digital, object-centred, and discursive practices. The approach arises from my recent MRes research (2014-15) prototyping and evaluating a means of object-based self-education in design through the collaborative making of simple tools.

This study addresses a gap in research on informal/non-formal design education, and could benefit institutions such as museums, researchers in participatory design and design education, and non-designers seeking to empower themselves – not just through access to “tools”, but the skills with which to design and make their own. In times of accelerating social, economic, and environmental change, in which (as Ezio Manzini argues) we are all increasingly required to “design” in order to survive, this presents a pressing need for research.

BIO

Niall Sloane is a currently undertaking a PhD in Design (theory and practice) at the University of Brighton in the UK. Niall is interested in the practical and political ways in which self-direction, learning, making, prototyping and improvising collide with design, and particularly in reconsidering designing by non-professionals as a means of developing a more equal distribution of agency in everyday life. Niall is the holder of an Arts and Humanities Research Council Design Star doctoral scholarship.

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NIALL SLOANE



PAOLO FRANZO

Fashion portfolio as a tool for the construction of identity

Keywords: Fashion portfolio, Identity, Narrative

ABSTRACT

The present research investigates the portfolio created by fashion design students as a tool for the narrative of “self”, a dynamic territory where the individual – author and subject at the same time – define his/her own identity through a personal way of reconstructing his/her own path that works between past, present and future.

The portfolio can be considered not only as a physical object, that many textbooks try to analyse and attribute to models to which one should conform, but also as an immaterial territory that relates to the temporal dimension.

The process of portfolio-making consists of all the steps that lead to the selection of materials, a moment that involves memory and past, a phase of connection and narrative of self through the idea of trace and, finally, of projection, where the path one wants to follow is defined by relating the past of memory and the future of promise.

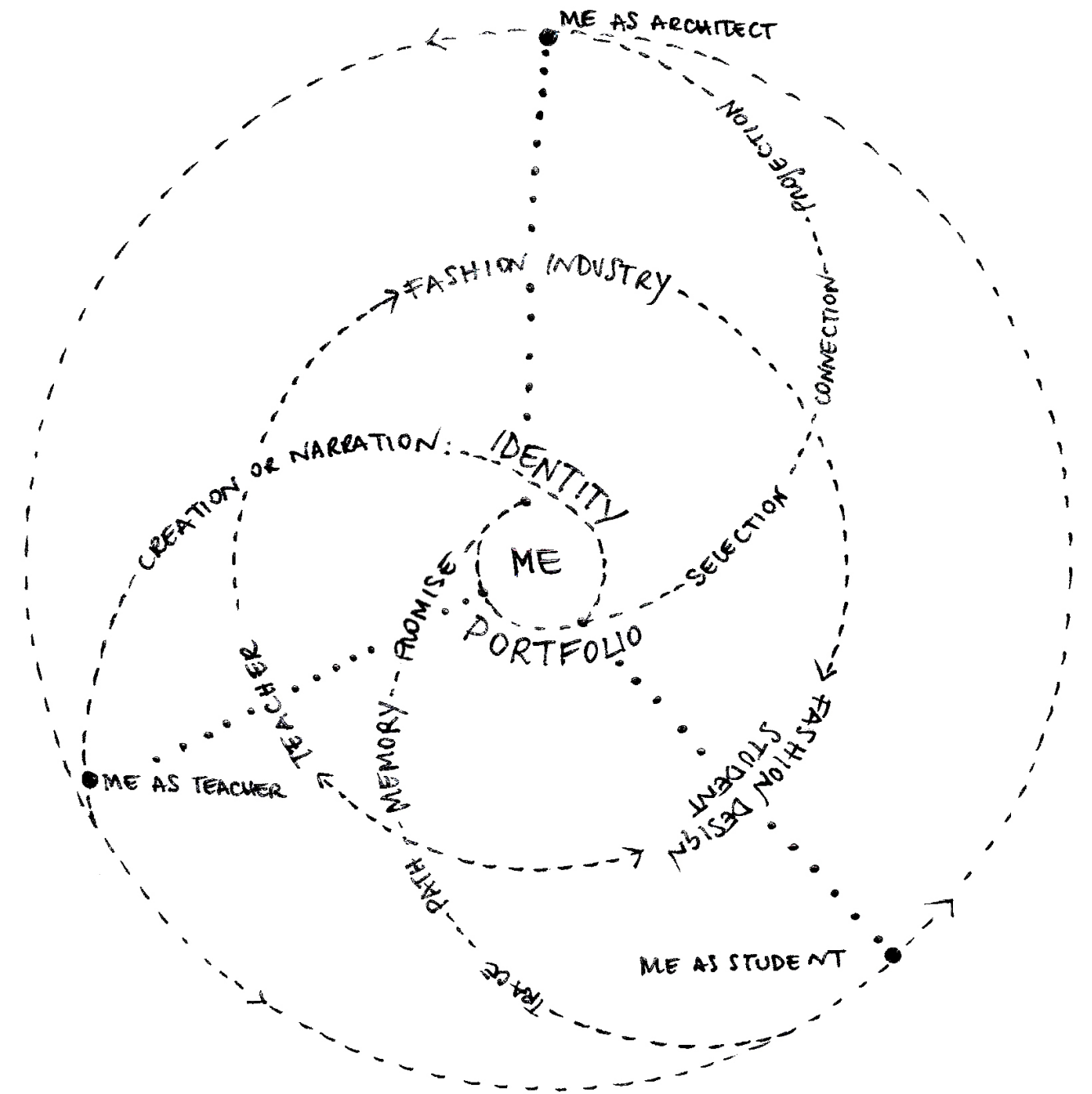
The portfolio is necessarily a dynamic territory, because identity is not a unique and stable construction, it must be continuously renegotiated according to the context. The portfolio is a space that opens a window on other spaces, on the relations that the students establish, the experiences they live; it is the result of confrontations, contrasts and negotiations with all the main characters involved in the educational environment.

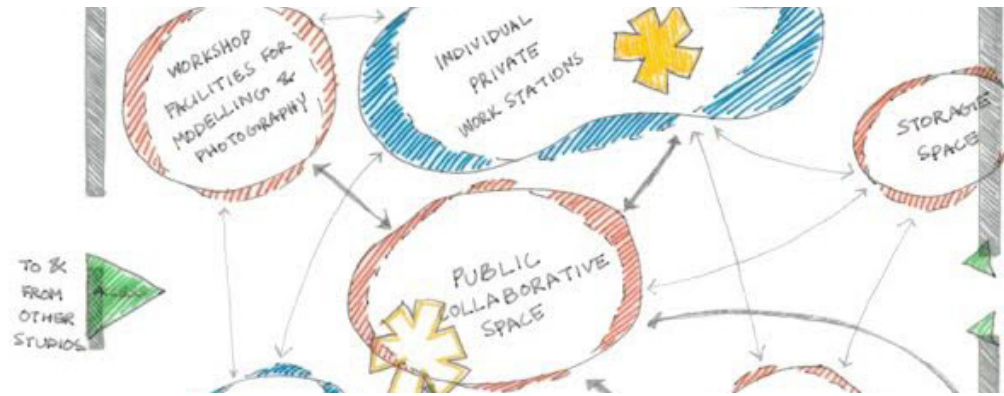
The research is carried out as a field-work based on ethnographic methodologies in order to verify the topics involved. A selection of degree courses in fashion design are to be considered as case-studies: interviews, on-site observations and focus-groups are to be the tools to study the process of the students’ identity construction through the portfolio, the idea of trace and promise, the narrative of self through the phases of selection, connection and projection.

BIO

PhD Candidate at Iuav University of Venice. My research interests are the education of fashion designers, the relations between design and production in luxury brands, the crafted value of manufacturing and the locations of the Italian fashion sector. Graduated in architecture, I collaborate in the teaching activities for the BA and MA degree courses in fashion design and I coordinate the advanced specialisation course in Bag design & Accessories development in collaboration with Bottega Veneta.

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REEM SULTAN

Design studio: spatial influences; case of Northumbria University

Keywords: Design Studio, Architectural Education, Spatial Behaviour

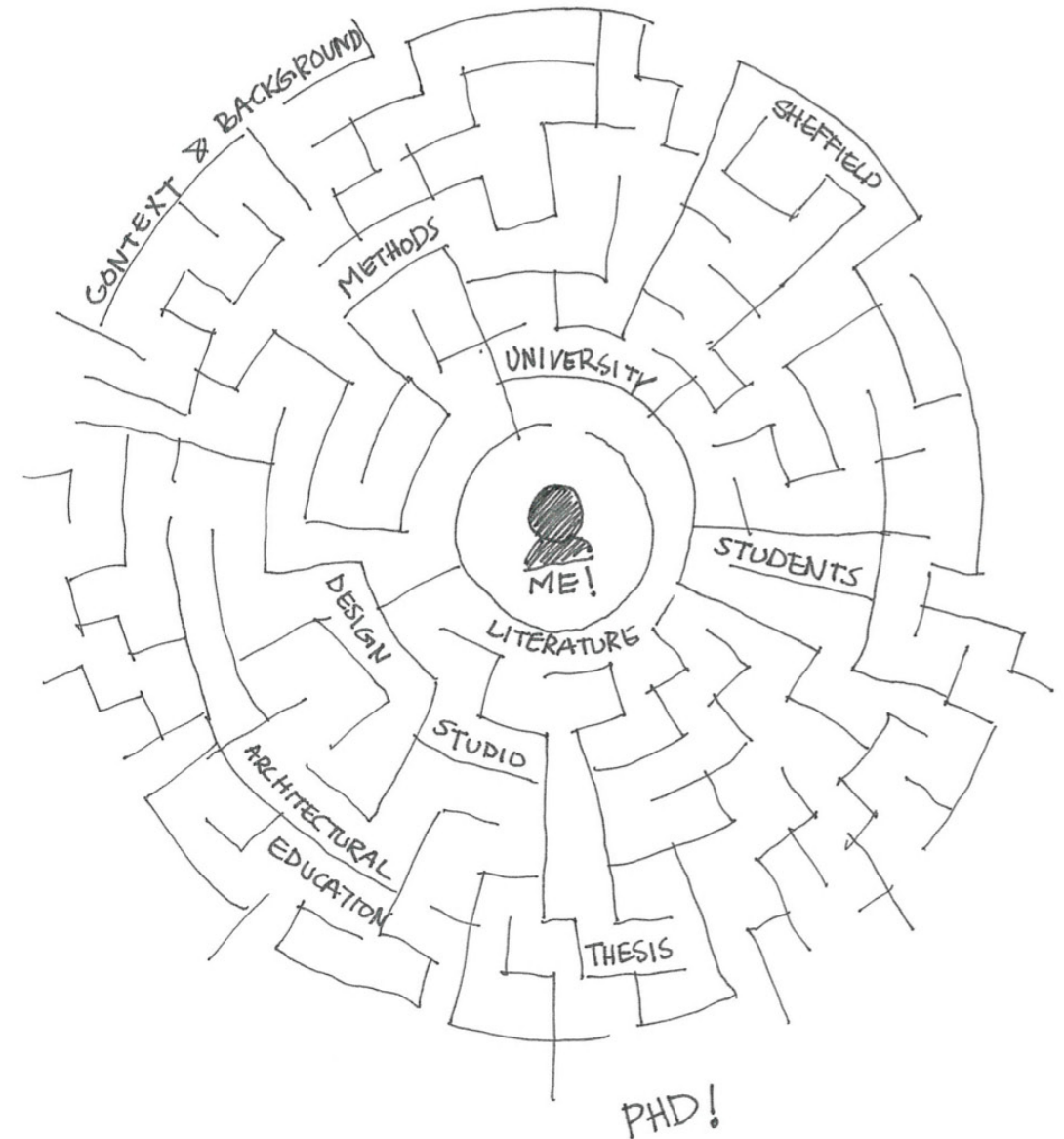
ABSTRACT

This presentation aims to highlight the design studio space and the values within its context. Design studio is known for its ability to hold a broad spectrum of configurations, these configurations go from solo type of activities to collaborative as well as having the capacity for tutoring, reviews and many other activities that takes a place within academia and practice. Studio has the quality of adjustment that is appreciated in many spaces. As a part of ongoing PhD in architectural research, focusing on the educational design studio and looking at the student's experience within the design studio 'space' and its 'pedagogy'. In a series of case studies, starting with the case of Northumbria University architectural studios. Investigating the influences of this open parameters on the overall design studio spatial design. The measurement of interaction and the social impact of the design studio require ethnographical qualitative methods that would capture the whole experience. While generating evidences, in order to find this holistic image derived from the users of the space themselves. A collection of methods was used, such as observation, interviews and visual interpretation. But mainly the method of Customer Journey Mapping (CJM), which is an established visualization in business that aims to record the interaction between a user and a service, which was adopted to answer the question of this study that is related to experience and insights. Aiming for a better understanding of how space influences behaviors. These findings and understanding of students' experiences then will be collected and used as a base for a collective illustration of the design studio from the point of view of the students.

BIO

Reem Sultan researches around higher educational built environments and creative collaborative behaviors, in an ongoing PhD at the University of Sheffield, UK. Focusing on Educational design studio spaces. Her background is Interior Design from University of Bahrain, with a Master's degree in Design for Services from Duncan of Jordan one College of Art and Design (University of Dundee, UK) which researched for spatial configurations to help collaboration in educational settings.

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ROXANNE LEITAO

On the hats of the 'self': volunteer, designer, researcher

Keywords: Domestic Abuse; Internet-of-Things; Co-Design

ABSTRACT

Existing domestic abuse (DA) support services, such as those offered by health-care and law-enforcement, are currently insufficient, and often inadequate, while funding is continuously reduced.

According to the Office for National Statistics, 28.3% (4.6 million) of women over the age of 16, in England and Wales, have experienced some form of DA. The most commonly experienced types of violence are non-sexual partner abuse, stalking, and sexual assault. Victims suffer from a significantly higher incidence of complications such as chronic pain, sexually transmitted diseases, depression, and post-traumatic stress disorder, many of which persevere long after the abuse has ended.

This research explores the use of co-design methods to address this problem. It will involve DA survivors and professionals dealing with DA (clinicians, police officers, charity and support workers) in creating solutions that could improve DA service provision, from both the perspectives of service-users and service-providers. The project aims to develop prototype interventions, that have been co-designed by key-participants from the identified stakeholder groups, and are viable to be deployed and evaluated in real-world operational settings.

It will leverage the potential of readily-available commercial technologies (smartphones, wearables, Internet of Things devices) to co-design solutions that can be implemented in real-world practice and that do not make use of costly specialised equipment. Digital technology solutions have been found to be of great benefit in improving public services, and could be of use in a DA context to address known issues surrounding, for example, information provision, multi-agency communication, clinical patient screening, and evidence gathering techniques, to name only a few.

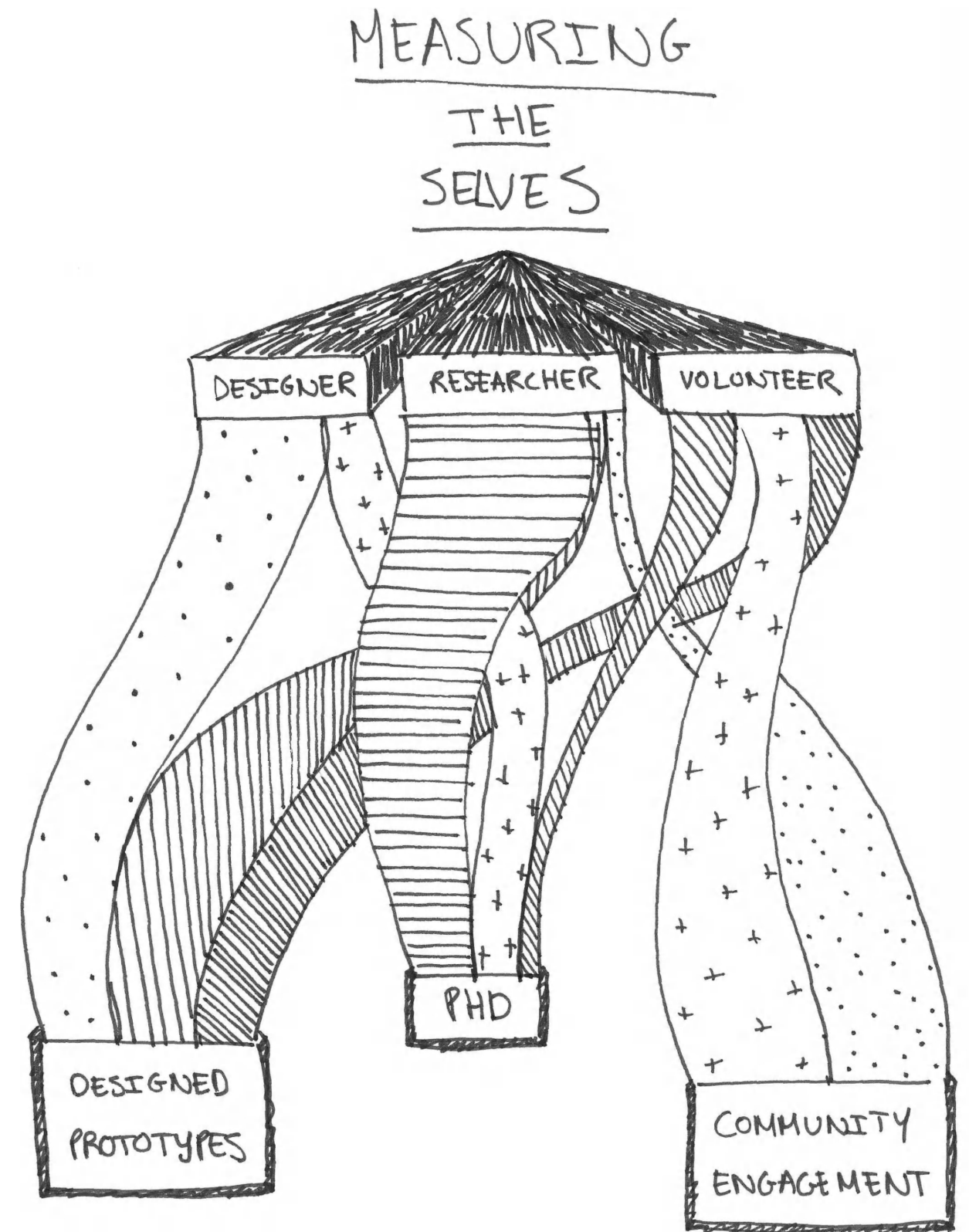
This research also aims to contribute to existing knowledge regarding co-design methods for sensitive contexts, ethical implications of conducting co-design with vulnerable participants, and the dual role of the designer-researcher in design-led research and co-design.

BIO

Roxanne's work focusses on social design research and practice. Having been involved in a wide range of projects related to healthcare and security, with audiences varying from children, to adults with chronic conditions, clinicians, nurses, law-enforcement agents, and military surgeons. She has been working in design research and teaching since graduating. In 2015, Roxanne was invited to Thinking Digital by the Emerging Talent Fund, she has also presented her work in academic conferences.

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SARAH JOHNSON

Keywords: Sustainability Learning Tools

ABSTRACT

If everyone on the planet lived as we do in the UK, 3.5 earths would be needed to support our consumption habits. Development that satisfies even basic human needs is still required in many places, but in the UK we are clearly setting an untenable example. The lopsided, overuse of resources in our consumer culture is not making us proportionally happier; our children are amongst the least content in the developed world, and lag behind some developing nations. We need to reassess what engenders happiness, and change the collective priorities and values that our actions spring from; to create new models and value sets that promote the wellbeing of the next generation, and the planet they will inherit.

Middle childhood (7-11 years-old) is a fertile time for learning and assimilation of values. In previous generations much learning at this age was self-driven, through free outdoor play, but today children's time is increasingly spent inside, reducing connection to their environment and natural processes (Louv, 2005). Schools are not incentivised to teach sustainability at this age (Key Stage 2), and parents are generally ill-equipped to do so.

Environmental organisations that try to fill the education gap tend to be narrow in focus, avoiding the complexity inherent in the 'wicked problem' of sustainability identified by Ritter & Weber. This project proposes the design of engaging tools that reconnect children to the earth and propagate pro-social and pro-environmental values through a holistic, systems-based approach.

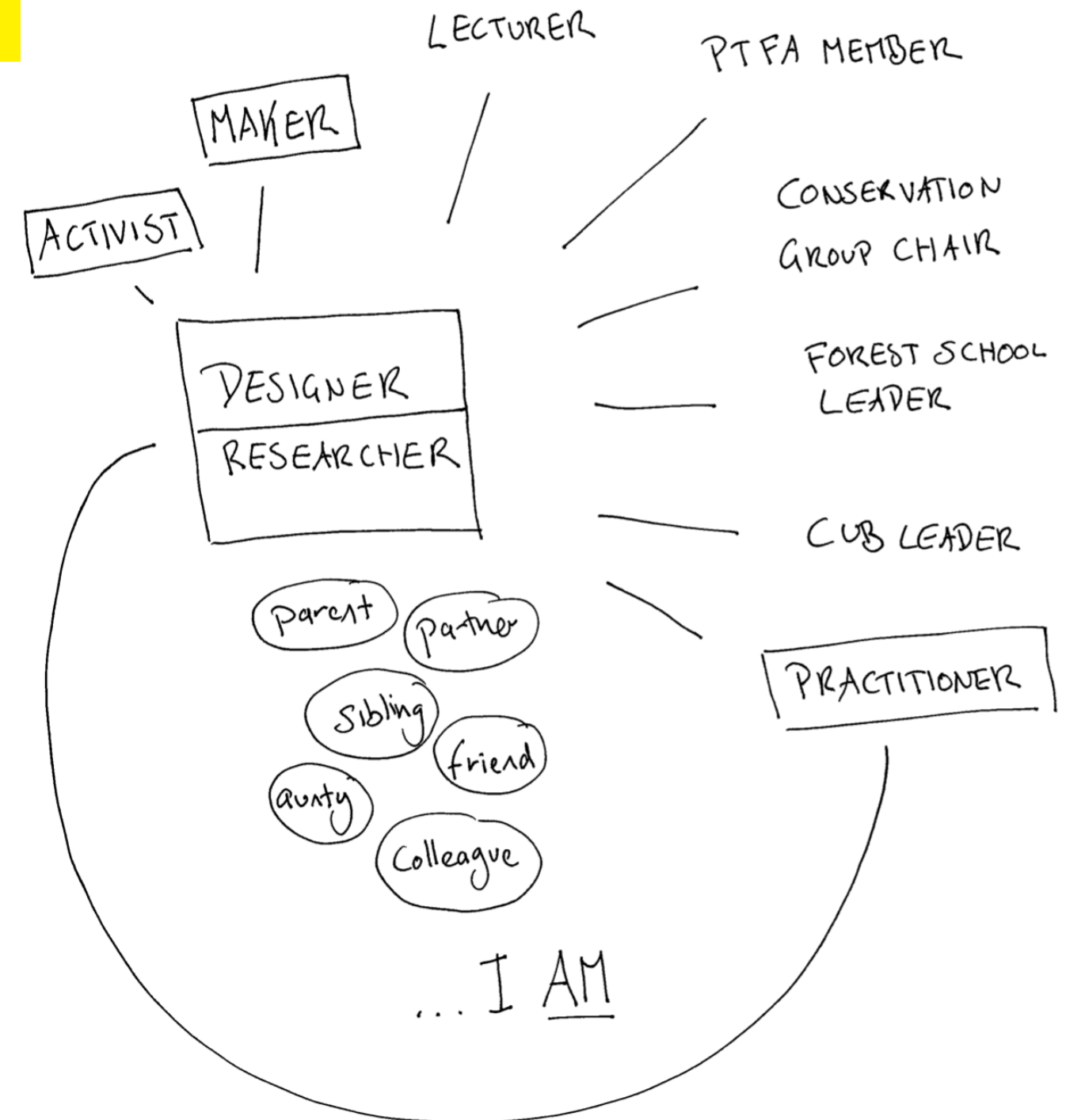
Through analysis of secondary data, interviews and ethnographic methods the current state of tools for ecoliteracy in middle childhood will be investigated. Iterative ideation methods, including co-creation and prototyping will be used to establish a framework for planet positive, playful learning. Within this framework new creative tools will be designed to engage Head, Heart and Hands in transformative learning (Orr, 2004) and embed ecoliteracy in middle childhood.

BIO

Sarah Johnson is an enthusiastic communicator with a passion for design and its potential to make positive social and environmental impacts in the world. On graduating from Goldsmiths in 2003, Sarah set up [re]design, to promote and support 'good and gorgeous' design. Seeking to educate consumers, industry and the next generation she has created design tools, lectured, run workshops, published books, designed products and curated exhibitions with a diverse range of cultural and commercial partners.

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I CHOOSE TO BE...



Sarah Johnson



SILVIU MEDESAN

Myself and the situationists

Keywords: Situationist concepts, contemporary practice, activism

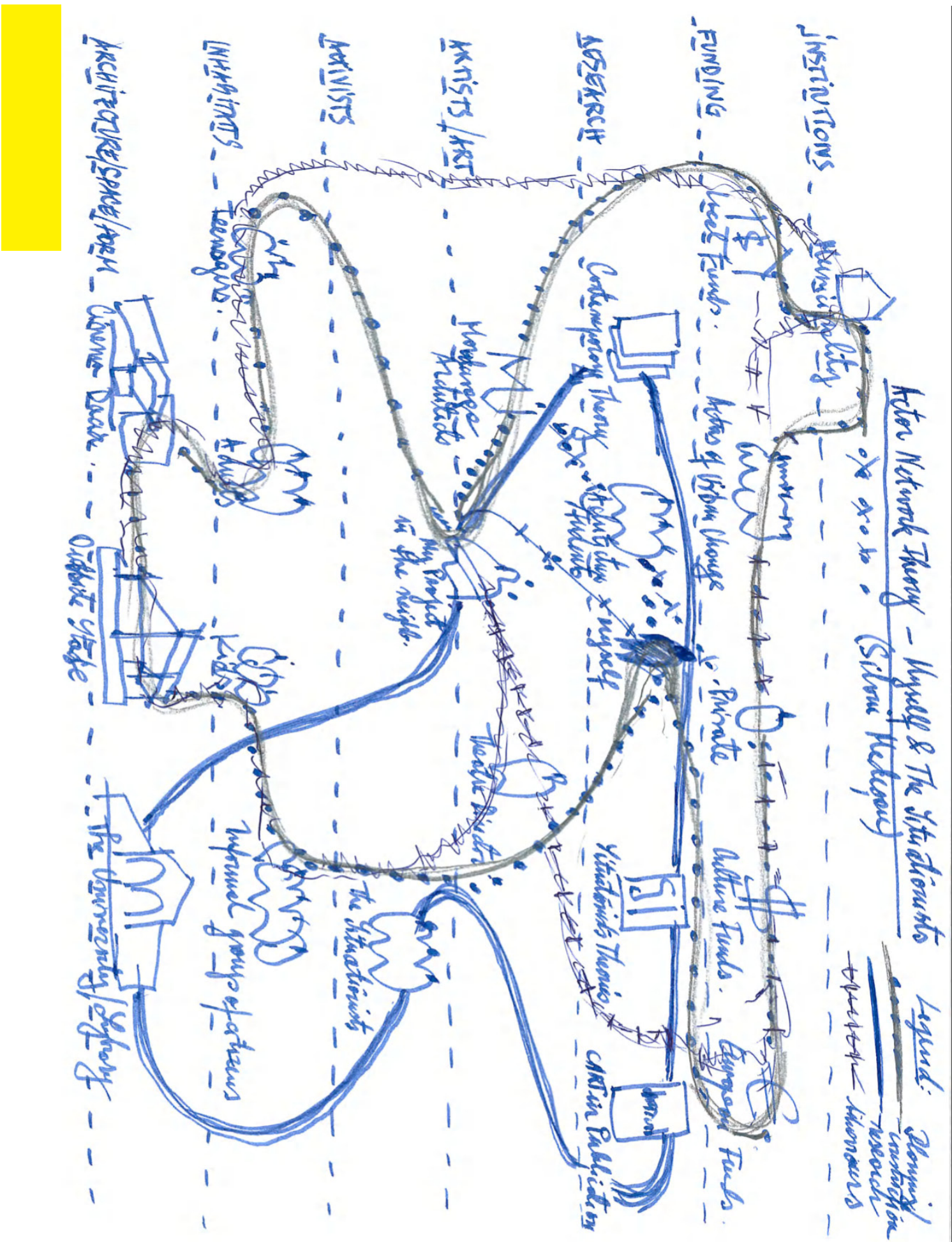
ABSTRACT

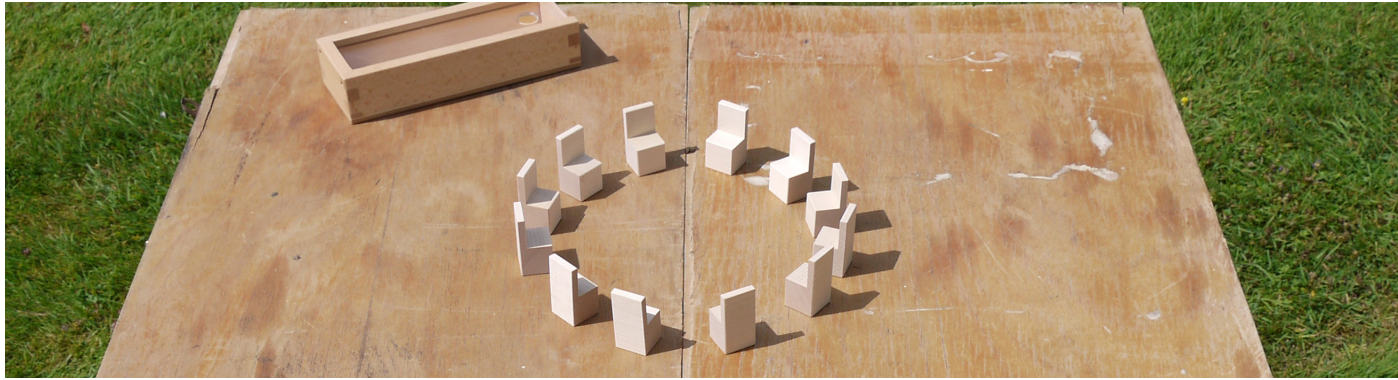
My PhD thesis is researching the original Situationists theories observing the similarities with the discourse of contemporary experiments in public space. To illustrate Situationist influence on contemporary practice I analyse three study cases from my own practice: 'La Terenuri [At the Playground] – Common Space in Mănăştur' Project, 'Park East' and 'Actions on Someş Riverbanks', all based in Cluj, Romania. My thesis is that although the protagonists of this experiments are not always aware of the origin of their technics, some of them can be rooted in the original Situationists writings. Hecken (2007) is observing that 'tamed hedonist forms' of Situationists constructions have found place in existing societies. I am tracing them back to the original concept, criticizing them and trying to 'mutate' them from the point of view of my own practice. For the original theories I'm referring mainly to texts published in Internationale Situationiste Journal (1958-1972), in Potlach, Les Lèvres Nues, or texts by: Guy Debord, Asger Jorn or Constant Nieuwenhuys. I take as a formal structure of my research the diagram 'Nouveau Théâtre d'Opérations dans la Culture' (1958) and I'm applying it to my own 'situationist experiments'. Here the concepts of 'dérive', 'détournement', 'architecture situationiste', 'urbanisme unitaire' etc. are interlinked following their specific features expounded in this texts. I am interested what heritage left their theories in contemporary experiments and how they changed due to their implementations in practice. My paper is reassessing critically the inheritance of the Situationists from a contemporary subjective prism.

BIO

Silviu Medeşan (1984) works as an architect in Cluj-Napoca, Romania. He's interested in design, art, architecture and cross disciplinary interventions in public space. He coordinated Cluj Architecture Biennale in 2009 and he participated in Venice Biennale in 2010. Since 2012 he works with the Colectiv A Association in the neighbourhood project 'At the Playgrounds - Common Space in Mănăştur'. He is a PhD Student at Faculty of Architecture and Urbanism in Cluj with the thesis 'Form follows situation'.

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SIMON BEESON

Exploring the nature of playful creative practice

Keywords: Play, Architecture, Sculpture

ABSTRACT

My research explores relationships between architectural pedagogy, play methodology and sculptural techniques. Since 1996 I have used models to understand creative education and practice in architecture. The Making/Thinking: Artists Build (1998-99) exhibitions at the Matthew Gallery, University of Edinburgh, explored the use of models in sculptural practice (Siah Armajani, Per Kirkeby, Erwin Heerich). In 1999 I developed a workshop event, The Chair Project, using a playful methodology to explore creative place-making, applied in public engagement, exhibition and co-creation public art works. Studies of horizontal relief sculpture, as a Research Fellow at the Henry Moore Institute from 2002-3, informed my first year architecture teaching. This research references Sophie Taeuber-Arp, Constant, Giacometti and other Twentieth Century sculptors. In these studio projects potential architecture emerges from the playful exploration of ground, wall, frame and canopy (tectonic elements of building). The models suggest architecture as an emergent quality of construction. Through this research informed pedagogy I have further explored the idea of playful-methodology, with reference to the ideas from Friedrich Froebel and art practice. As well as The Chair Project, two other projects, Sand Table and Building Walden, encourage co-creative practice. These projects all relate to the creativity and pedagogy of construction kits and toys. These games and studio projects are generators (perhaps machines) for thinking through and with material. As an externalised representational process it questions the role of authorship, of the creator's self; they encourage and facilitate co-creativity; propositions emerge in constructive, phenomenal, divergent play. These are things we make to think about the things we make.

BIO

Simon Beeson studied architecture at Manchester and Hull, became a registered architect 1989, and since then has practiced as architect, public artist and teacher. Between 1990 and 1995 he studied and taught at the University of Minnesota, while working as assistant to artist Siah Armajani. He has taught in several architecture schools, including leading first year architecture studies at Edinburgh College of Art. In 2002-3 he was a research fellow at the Henry Moore Institute. In 2007 he establish an architecture course at Arts University Bournemouth, where he is Principal Lecturer and Course Leader for the undergraduate course.

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A FROEBEL TOWER OF BABEL *

- CO-CREATIVE
- EMERGENT
- PLAY

- MANY HATS
- MANY VOICES
- MANY VIEWS
- MANY METHODS

[GAME OVER]

* WORKSHOP 2/4/17 BY DANNI KERR AND KAROLINA SZYMALSKA @SimonBeeson1



SCOTT ROBINSON

Locating stories: becoming, empathy and play in embodied experiences with theatre practitioners

Keywords: Ethics, Making, Material

ABSTRACT

My practice-based PhD explores how simple and repeatable interactions with sounds, objects, stories and technology can be used in the design of playful enactive spaces to enhance locative audio storytelling and build emotional and embodied connections with others in a variety of public platforms. Locative audio storytelling usually refers to the creation and reception of experiences such as museum tours or urban soundwalks in which people can make and listen to content site-specifically, usually through headphones connected to a portable device. In these contexts, location refers to the geographical position of the user mediated through tools and technology that are designed to locate absolutely (GPS coordinates) or relatively (distance between receiver and transmitter). What if instead, audio could be located in more embodied ways, with or within specific actions or gestures? How could physical, spatial and rhythmic bodily interactions change the design, content and experience of locative audio storytelling? Collaborating with theatre and performance researchers/practitioners through workshop and installations such as 'Becoming Tortoise' my research investigates; the complex relationship between the agency of embodied prototyping and its mediating effect on the experiences found in rendered output (installations and workshops); the role of empathy and embodied self-awareness particularly when enactive spaces are created through the interplay of sounds, stories, spaces and co-collaboration of participants.

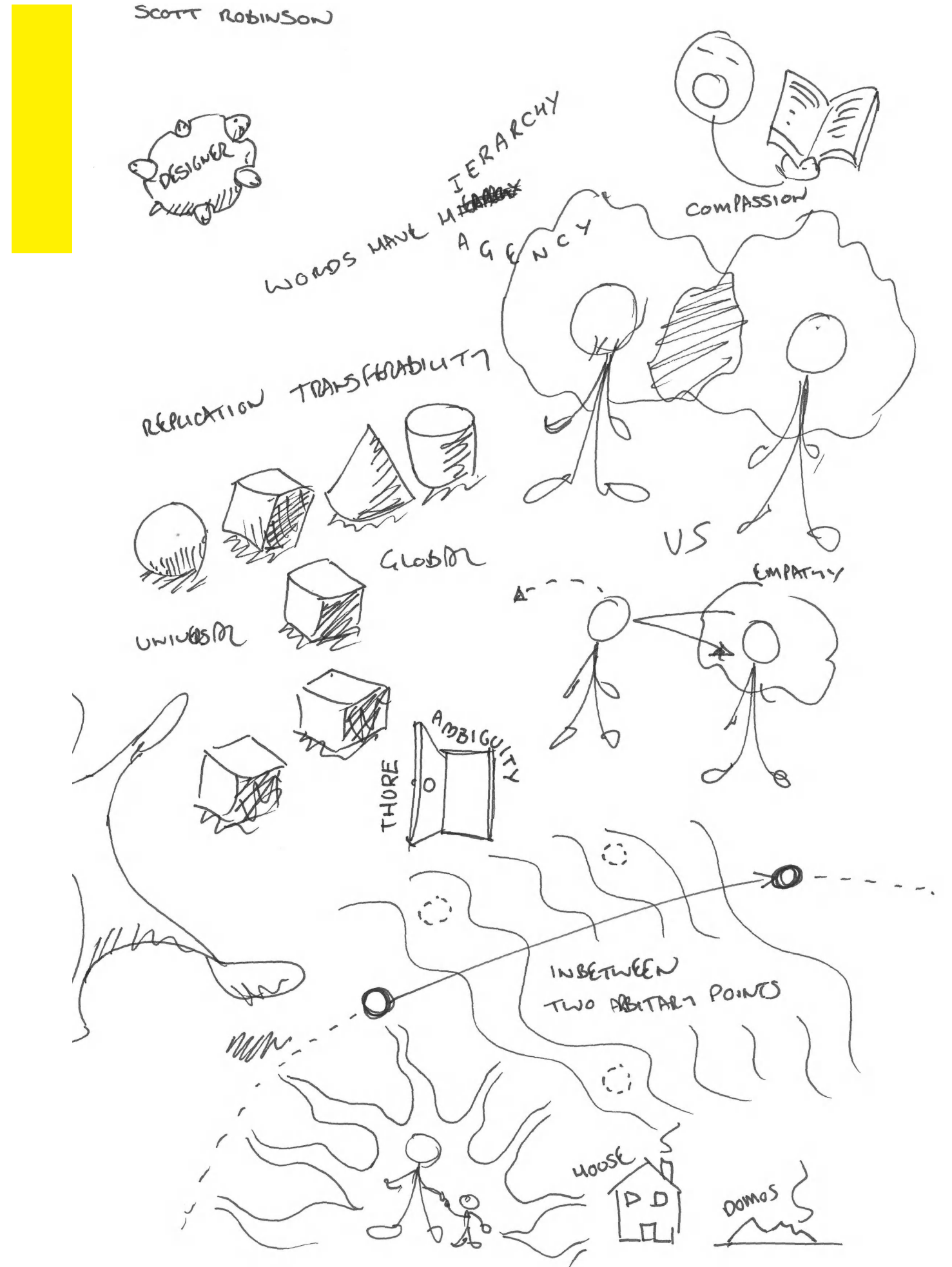
BIO

Studying a practice-based PhD in Design at Goldsmiths, University of London, in which he is investigating new forms of embodied and enactive interactions with locative audio storytelling. He is the Head of Design at a multi-national company some days of the week and on others he has been collaborating with live performers—theatre practitioners and musicians—for over ten years as a designer, documenter and video artist.

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has failed to
separate itself
from professional
design practice.

the risk
of design
research
is that you
combine
mediocre
design with
mediocre

an alternative
RESEARCH structure,
politics, format and
language:
the surrender to the
way of OLD academic
research is the
failure.



SØREN ROSENBAK

Pata-design: prototyping a pataphysically infused critical design practice

Keywords: pata-design, critical design practice, prototyping practices

ABSTRACT

Pataphysics, originally formulated by the French author Alfred Jarry in 1893, and popularly referred to as “the science of imaginary solutions”, clashes with the design discipline in a number of ways, perhaps most explicitly by way of its overtly useless nature. However, at the same time, pataphysics also resonates with design, e.g. with its intense favouring of the particular over the general, calling to mind Nelson & Stolterman’s (2012) framing of the design solution as the “ultimate particular”. In a series of projects in the tradition of research-through-design, I explore this curious state of simultaneous attraction and repulsion, with the overarching aim of prototyping a pataphysically infused critical design practice. My research unfolds in the context of the research program Prototyping Practices, “aim[ing] to ‘prototype’ not objects or services but practices in order to experiment and explore the implications of social, cultural and technological changes and challenges to design” (Redström, 2016). Through the iteration loops within the various project frames, I start to understand what a pata-design practice could look like, what methodological vocabulary is being produced in the process, and how pataphysics can inform design understood as a critical practice. This journey has taken me across multiple spaces such as impossible printing, the design of digital shadows, and the reframing of smart cities through the lies told by their citizens. Additionally, I continue to pose the question: “In what way has Design Research failed in the last 50 years?” in the unfolding conversation that is Design Research Failures.

BIO

Søren Rosenbak is a design researcher currently pursuing a PhD in design as critical practice at Umeå Institute of Design in Sweden. His research revolves around the question of how pataphysics can infuse and advance a critical design practice. As part of the research programme Prototyping Practices, Søren is exploring this research question through the prototyping of a pata-design practice.

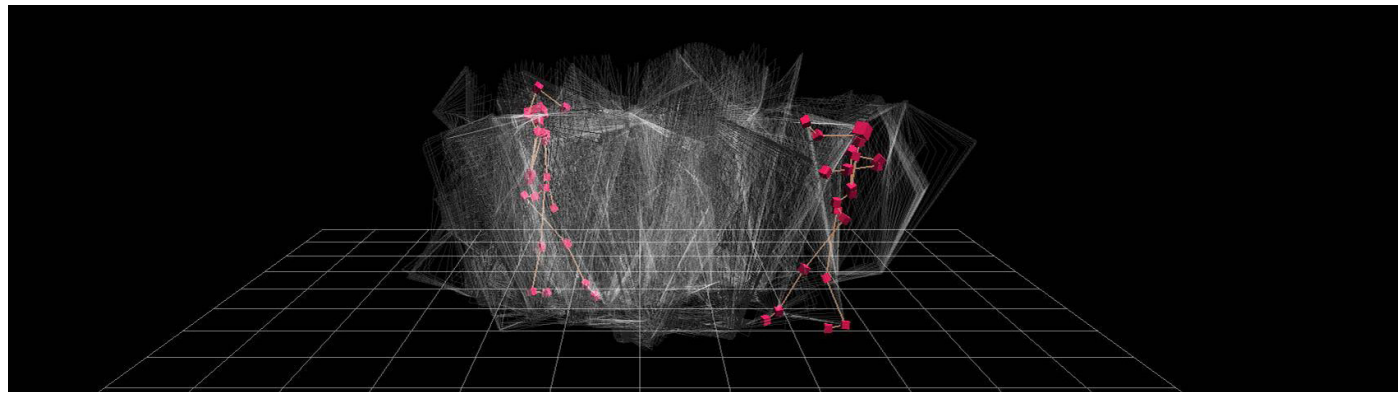
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Personal reflection:

Sometimes we have to turn to the anecdotes that popped up in spontaneous conversations in-between sessions and workshops. Moments when subjectivities clash informally and constructively.

Two of such moments come to mind:

- 1) How we become designers and architects. At a certain point, as we venture beyond our professional identities into research, we start unbecoming. Where do we end up? Rather than taking one step forward and one step backwards, it appears as if we’re taking a step sideways. A place with no apparent need to reconcile different subjectivities. Being comfortable in this new position.
- 2) Jogging apparently has an optimal rhythm, 120 bpm. Elite athletes know this and strive for it through their extensive training programs. Interestingly, kids do this naturally. Teaching ourselves to do this again, inhabiting the double role of an elite athlete and a kid.



STACY HSUEH

Designing co-adaptive interfaces for body-based interaction

Keywords: empowerment, adaptive interfaces, movement

ABSTRACT

“Discriminatory systems” result when the designer’s assumptions about user capabilities are constrained to those applied to an “average user”. My research seeks to understand human variations in physical abilities and explores how we can design interactive systems that are accessible to people of different abilities and levels of expertise. I’m specifically interested in the notion of “agency” in intelligent systems and how the changed human-computer relationship (from master-slave to collaborative) gives rise to artefacts that can self-adapt structurally and behaviourally to user differences. In addition, I’m interested in understanding how artefact adaptability provokes reactions and influences user behaviours. As a starting point, I’m developing an interactive system that progressively guides users to learn a set of full-body movements. It adapts its visual elements accordingly in order to accommodate each user’s individual level of movement expertise.

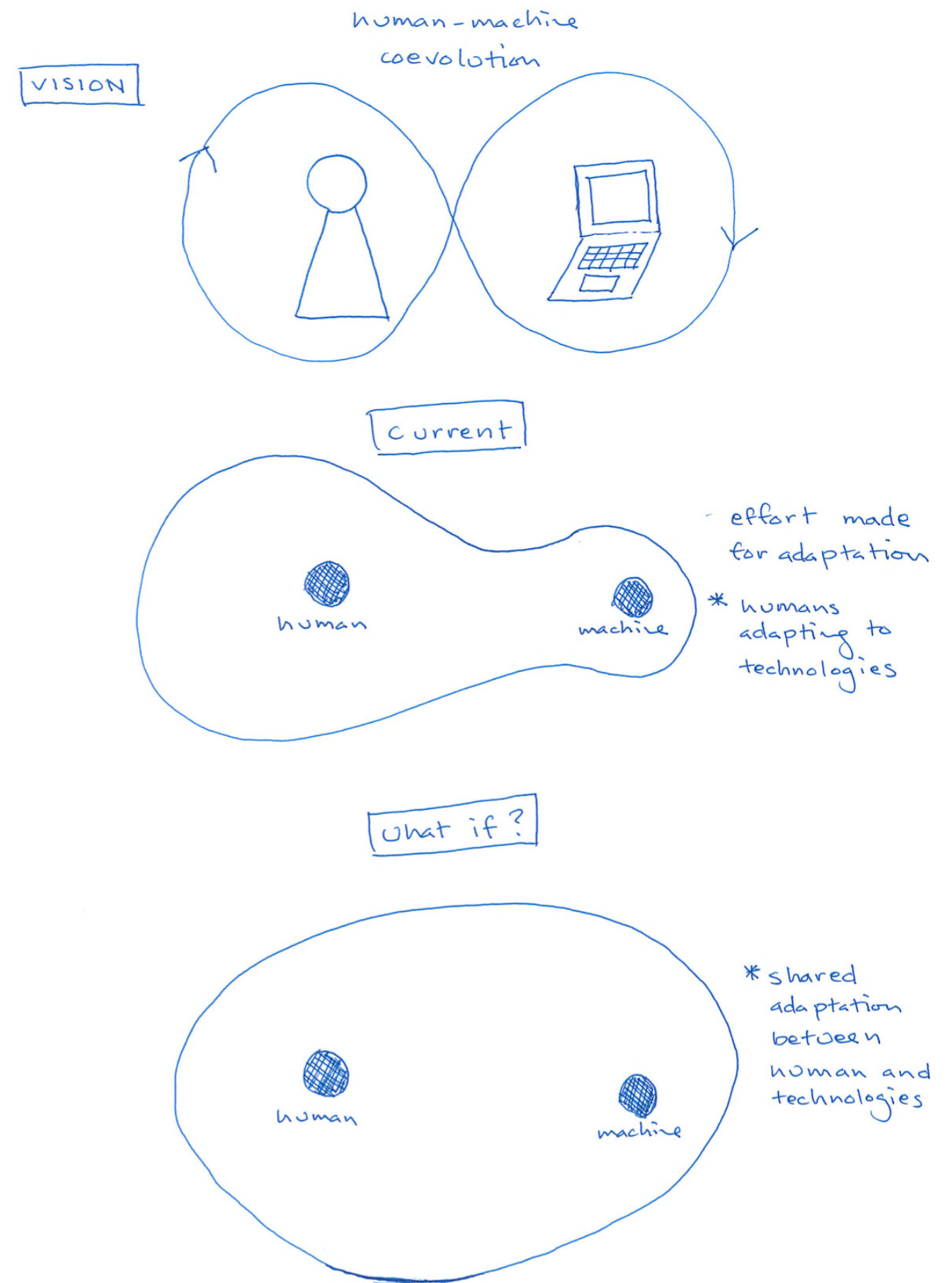
My past experiences have allowed me to take a multi-lens approach to tackling my thesis — as a designer, engineer, and researcher; each role brings different perspectives into focus. I’m interested in thinking about how my identity as a design researcher emerges from various negotiations and reconciliation of these ‘selves’.

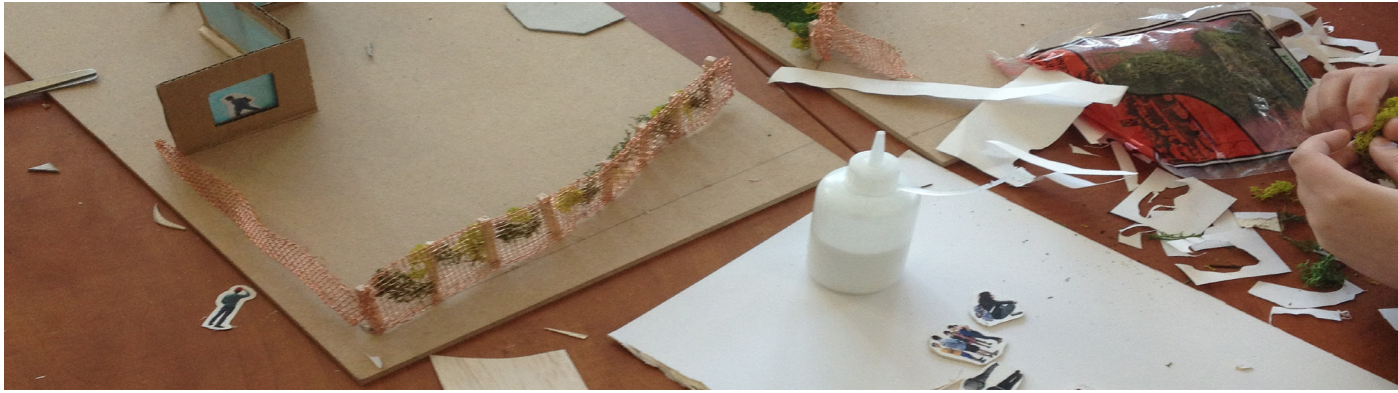
As a design researcher, I operate within a constructed space built upon subjective experiences and personal biases. In designing for inclusivity, it is therefore crucial to deconstruct this space in order to reveal the boundaries set by my personal narrative, thus dismantling hindrances to receiving new perspectives. I seek to critically confront the privileged eye of the designer while acknowledging the inevitable voice built into designed artefacts. I aim to build a framework within which narratives of ‘self’ and design practice reflect and inform each other.

BIO

Shu-Yuan Hsueh is a PhD candidate in the ExSitu group at INRIA, where she explores the design of adaptive intelligent interfaces. Her background spans Computer Science, Design, and Cognitive Science. Previously, she studied design at ENSCI – Les Ateliers. She also holds a master’s from IRCAM – Centre Pompidou and a bachelor’s from UC Berkeley.

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TOM BELLFIELD

Acting with

Keywords: Participation ,Education , Architecture

ABSTRACT

My doctoral research centres on exploring ‘participatory design’ as a means to generate and support conversations between individuals, within schools, about education: its many purposes and practices, including the diverse ways in which different people learn (the whys and hows); the material space in which it takes place, including their physical and sensory qualities (the wheres); as well as the relations between these three elements – between the whys, hows, and where’s. The study is underpinned by two main theoretical perspectives: First, drawing on the work of Doreen Massey, space is conceptualised as both concerning and product of the continually shifting interrelations between the individual ‘trajectories’ of human and nonhuman things at every scale. With places defined as particular articulations of these interrelations, as particular conjunctions of these trajectories, each moving at different speeds. In this way, places are considered to demand and be the product of and ongoing negotiations between the human and nonhuman trajectories that constitute them. And second, participation is conceptualised as a ‘relational and spatial’ practice, with participatory design framed as a means to create a context and structure within which conversations can be initiated and developed; a catalyst for collectively looking anew at everyday practices and places of education, exposing the limits of the status quo.

The participatory design workshops proposed are, therefore, individual iterations of the ongoing negotiation of place. Negotiations in which new knowledge emerges not only through the researcher’s interpretation of artefacts and recordings produced during them, post hoc. But, more immediately, through the conversations and relationships that are initiated and developed between all in their unfolding. With each form of knowledge equal in validity and value, and inseparable from the place it emerged within. Likewise, none of the multiple human or nonhuman trajectories that constitute it (as a place) can be considered neutral in its emergence. Not only is acting with inescapable, it is essential.

Overall, the research can be situated within the borderlands of education and architecture; its purpose to expand our understanding of participatory design and the social and educational roles it might play within the context of primary and secondary education.

BIO

Tom studied architecture at Sheffield University (BA, 2010; MArch, 2015) and has worked in practice on a variety of educational, residential and healthcare projects. Interested in the social and educational potential of participatory design practices, he has been involved in a variety of small-scale projects that sought to engage with different groups of people through design in primary and secondary education as well as the third-sector.

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THOMAS PARSONS

Making a material difference

Keywords: Making, Materials, Difference

ABSTRACT

I will present a self-initiated project I am currently working on for a central Sheffield brownfield site with a strong personal connection. This project began as an abstract MA dissertation about ethics in architecture, continued through my MA thesis at the Royal College of Art and is now translating into practice. Through the project my aim is to find a way of working within architecture that correlates with the values I picked up at architecture school. The longer I have thought about it the harder it has become. My goal as a designer is to create empowering spaces for others, making the most efficient and sustainable use of material possible to do so. My initial approach was formed through making a number of objects based on the site; a knife, a worktop, a set of cutlery and a ‘cabin(et)’.

Housing is an issue in the UK at the moment, and more often than not the architect’s client is more interested in making money off the back of the crisis than in making good quality housing for people to live in. An additional issue, particularly in Sheffield, is that large bland apartment blocks are removing the industrial spaces that provided the city with its original strength.

I believe that current planning and housing models artificially separate industry and domesticity at the expense of SMEs and the rising culture of ‘makers’. The proposal for the site, which will be submitted for planning in spring/summer 2017, evolved from initial site investigation findings to provide an alternative model of housing based on bringing back together industry and domesticity.

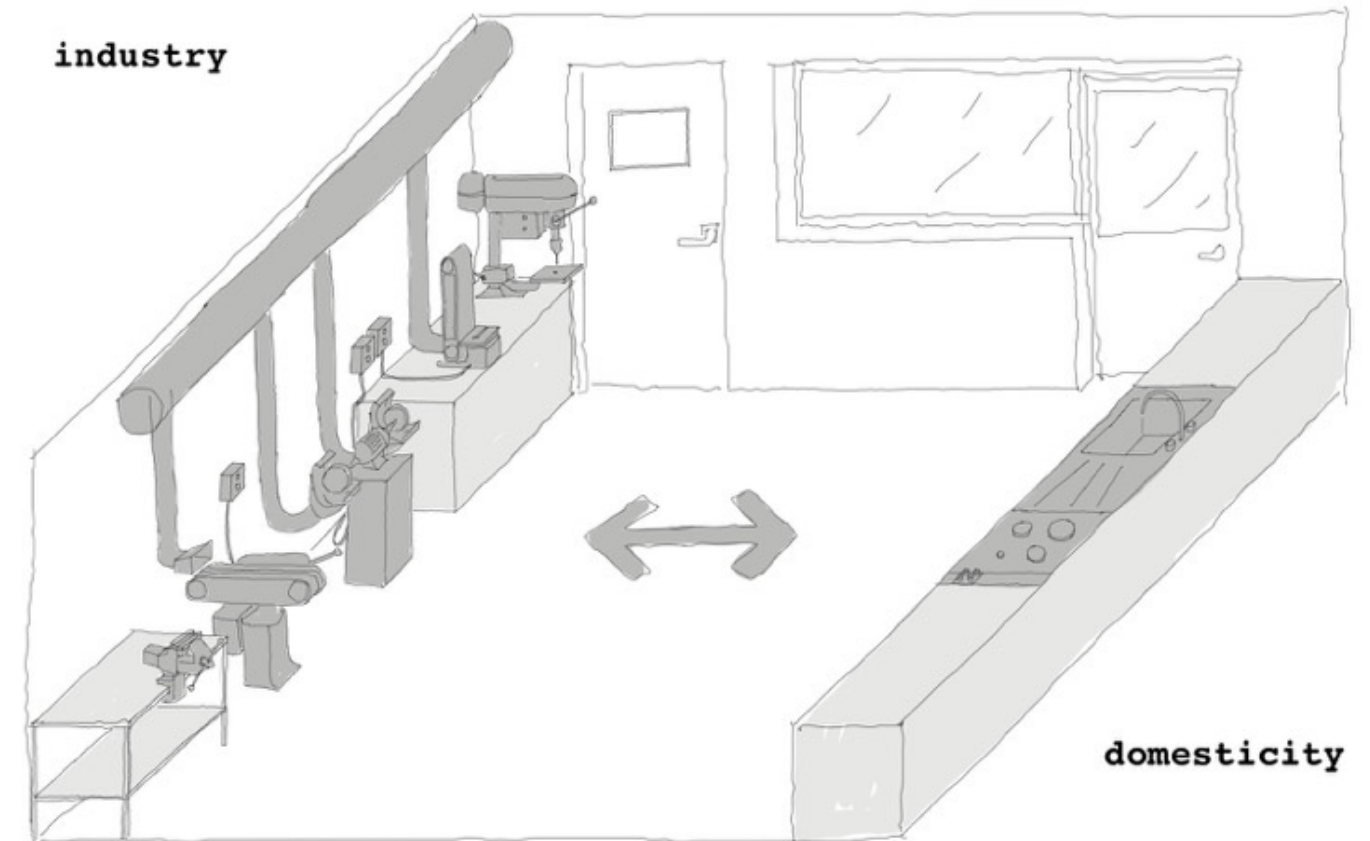
BIO

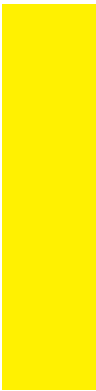
Thomas Parsons graduated BA (hons) Architecture at the University of Sheffield with First Class honours and went on to study at the Royal College of Art for Part 2. Thomas works to create bespoke thought provoking and well-crafted architecture and design. Having previously worked at Panter Hudspith Architects and Carl Turner Architects, he now works freelance and on a number of small to medium sized collaborative and self-initiated projects.

In practice

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YUSSUR AL-CHOKHDAR

Sound as a tool in architectural design in education

Keywords: Sound, Design, Education

ABSTRACT

How aural sound may effect the Architectural Design process in education? Every architect or architecture student should realise the importance of using the auditory sense other than the sight while building a house or any establishment, because we are such visually oriented people, our awareness of sound and the affects it has on us are more limited. Communication is the key in this information age, and modes of communication reduce the actual perceived information we need to understand each other... Sound and taste both have a significant relationship with our memory and psychological state. The the comparison of both both taste and sound will be explored and analysed, which may be giving the study the extra creative dimension which suggests unorthodox solution. This may look unsettled at first and possibly could become well confined eventually as a structured process such as lateral thinking. Based on the above, a palate cleanser will be introduced at some point to explore, this is giving the design process the extra dimension of thinking to try and understand how it may effect or enhance the sound interpretation process. This research aims to define the significance of aural acoustics as an advantage and a disadvantage and to possibly define acoustics within the Architectural Design process in Academia. Should and will students in architecture accept and consider sound more thoroughly as a perceived space through senses which are considered secondary?

BIO

Yussur is a creative soul. A proud mum and an enthusiastic tutor with great passion to make a difference in Architecture in Academia. She is the founder of “Miskaya”, a successful luxury brand that combines both elegance and creativity. Painting is key in her busy life whenever the chance comes. Yussur has had a interesting broad experience working in a few architectural practices in the UK. Her MA in Urban Design from the Manchester School of Architecture with a distinction in Design and unique modelling proved her skills in creative thinking. Yussur is always interested in developing bright ideas anywhere anytime and enjoys teamwork.

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YUSUF MEDM ABUSHAMA

What is a city to us?

Keywords: Formality; Informality; Human Reflection

ABSTRACT

What does a city mean to us? A question varied by its meaning even by its answer. Cities are not just a place we live in; cities are beyond that. Cities became living creatures which live with us, having power and influence, even get depressed from us. Most important, we reflect on our cities and cities reflect on us.

From here I would like to describe, City is like orchestra for collection in living, represented as vessel in our actions and desires. It is becoming more a passion in our memory with desire to forget in same time. It is a dynamic intervention which include our dreams and physical Encounters. City is home for the most increasing proportion in world population. (Chora, 2001)

At this moment comes your own identity in city which create your own city inside the larger city. You start to understand from your own experience, how you see it from you perspective, defining it is becoming a part from your common life. Giving the city a unique finger print.

When cities is approached, it is hard to define it, because City mean differently to each of us. Cities are more commonly defined as political intervention which could defined as "Internal Structure Power", in same intervention city represent a "Social Behaviour & Interpersonal Orientation" (E. Krupat, 1985). We cannot ignore the fact of cities pressure from the attitudes and challenges which pop- up every day, giving a layer of complexity of our cities. Making a difficult understand to our cities & reflect with extremely power on city urban pattern. By defining the city, give us a clear clue for what we are facing in our modern cities with these rapidly changes we face in 21st Century.

Without forgetting that the city identity to us been effected by the Globalization which merged with technology revolution in our life. This revolution start to be like Alien controlling the city. We became controlled in our daily without realising that, turning us to robots walking on earth. Forgetting the beauty of city we live in and beauty of earth that is part of us.

All that is start to define the city and how it represented to us. We can't ignore city as is a soul of your daily life. As architects, city understanding is needed in philosophy. We create the space which create life intervention, a reflection on human behaviour and most important a future to our City.

BIO

An Egyptian who lives in the margins of world, try to understand what is surrounding us which started from pharaoh period to this unknown time. A time everything surrounding us is mixed. This Egyptian start his career as small gear in large gears of capitalism companies seeking for fame, which was the wake up from a deep sleep. Started to look from different perspective, realizing looking from top is liar to truth.



Yusuf Abushama



